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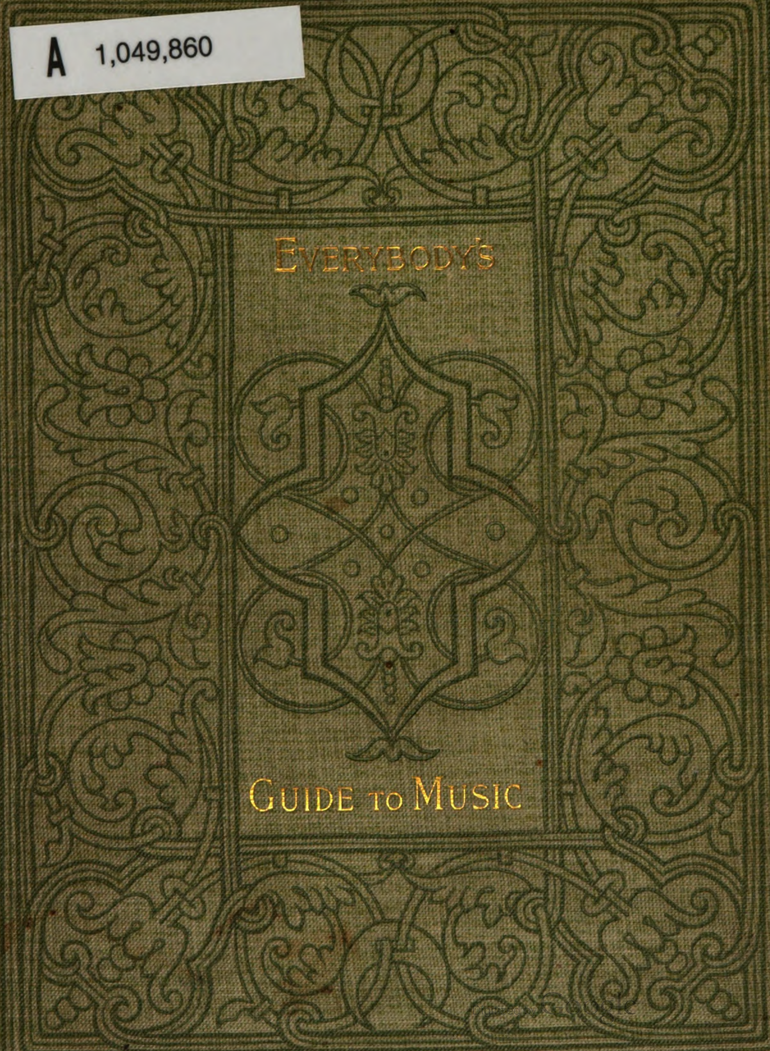
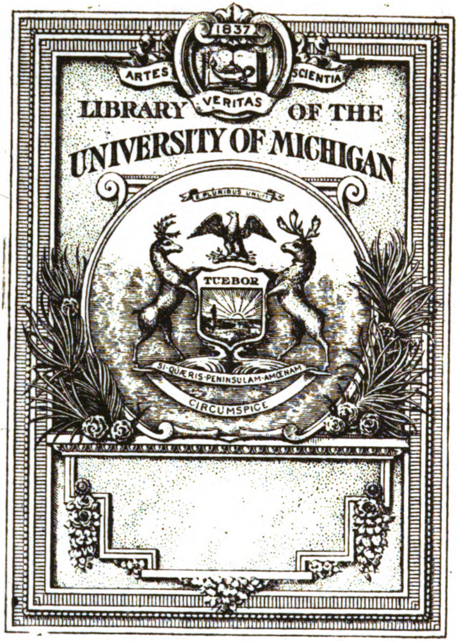


EVERYBODY'S GUIDE TO MUSIC



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Everybody's Guide to Music

With

Illustrated Chapters on Singing and
Cultivation of the Voice; Full and
Explicit Helps to the Piano and
Organ; Complete Dictionary
of Musical Terms

BY

JOSIAH BOOTH

NEW YORK
HARPER & BROTHERS PUBLISHERS
1894

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PUBLISHERS' NOTE

THIS "Guide to Music" will, it is believed, serve to introduce "everybody" to the *theory* if not the *practice* of the Musical Art. The Publishers issue the book at a price which will, it is hoped, lead to the cultivation of musical talent, which only needs a trustworthy and accessible guide to call it forth and to develop it; while to those who may have neither ear nor voice the book will present the *theory* of Music in an intelligible form.

The American edition has had the careful supervision of Mr. John Hyatt Brewer, of Brooklyn, N. Y.

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GUIDE TO MUSIC.

CHAPTER I

NATURE'S FORMS IN MUSICAL INSTRUMENTS

THE foundation of every Art is laid in Nature. From the cave has grown the cathedral, in architectural art. From the reflected scene or image upon the water's surface has grown the oil-painting, water-color drawing, or photograph, in pictorial art. From the chance resemblance to some living form in one of Nature's tempest-hewn rocks has grown the statue, in sculptural art. And from the humming of the bee, the singing of the birds, or the whistling of the wind over broken hollow reeds, has grown the chorale, the sonata, and the symphony, in the musical art.

The painter and the sculptor still are students in the school of Nature. Daily she supplies them with fresh scenes of beauty, new forms of loveliness, which earnestly they strive to copy. It is not theirs to invent, since Nature's forms are perfect, and cannot be excelled in marble or on canvas. In decorative art, however, and still more conspicuously in architectural art, we see the putting forth of man's originality of thought and plan. The cathedral, with its stately pillars, domes, and arches, its windows, rich in color, form, and tracery, gives to the eye a pleasure such as we can find in no examples which the natural world affords.

But in the art of music the inventive genius of the human mind is still more manifest. On every hand, in the compositions of the many masters of the art, and in the many musical instruments of man's design and construction, we see monuments to his fertility of brain. Indeed, no work in composition is now regarded as being of any value whatever, unless it have upon it the stamp of genius or originality. In this art man must ever be constructing something new, though ever he must build upon the firm foundation laid in Nature's laws.

Nature has given to man sound, and, aided by examples of its use which she herself affords, the musician has devised the charms of melody, and built up the firm, wise laws of harmony. Nature has also thrown out hints in forms of living things and creatures, and from these have been evolved the many instruments through which the music of the art is now interpreted.

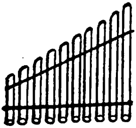


Fig. 1.

Thus, broken reeds upon the river bank, or hollow stalks of withered plants, were Nature's first suggestion of the flute and organ. The earliest attempt to form a musical instrument from these simple reeds no doubt produced the Pandean pipes (Fig. 1), an instrument which still exists, though fallen into somewhat low society.

In the flute (Fig. 2) we have an instrument producing many sounds from one tube, the simple device of piercing it with holes to be stopped or unstopped by the fingers enabling the player to make it a short pipe giving a high sound, or a long pipe giving a low sound, at his will. This is one of the early touches of man's inventive genius.

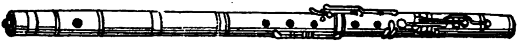


Fig. 2.

In the organ we have many pipes of varying length, grouped in families of differing tone, and all brought under the control of the player through the now very familiar keyboard for the fingers, another most useful invention.

The horns of cattle, blown into through a hole pierced in the thin end, gave, no doubt, the earliest suggestion of the trumpet, and in this instrument, the cornet (Fig. 3), and the trombone (Fig. 4), we have improved copies in brass of the horn of ancient days.

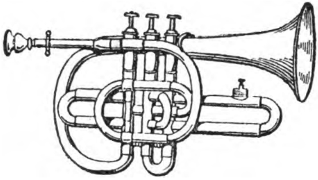


Fig. 3.

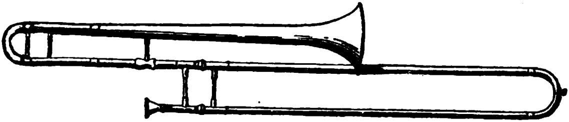


Fig. 4.

An increased knowledge of the formation of the human organ of sound led to the mechanical imitation of its different parts, which imitation has been followed with the most interesting results in many musical instruments. Of first importance in the vocal organ are the lungs. These supply the breath by which the sound is formed. From them it passes through the windpipe to the larynx, wherein lie the vocal chords, being rendered regular and steady in its supply by the walls of the chest. So, in the bellows of the organ (Fig. 5) generally two in number, we have the lungs of the instrument. From these wind passes into a large expanding chest, which steadies and regulates the supply to the pipes above.

Other instruments imitate that more delicate part of the voice machine, the vocal chords (Fig. 6) themselves. These are two sensitive strips of fleshy membrane stretching across the larynx, the edges of which flutter or vibrate rapidly as breath passes between them. The boy imitates their action, unknowingly perhaps, when he blows upon a leaf or blade of grass, held tightly between his thumbs (Fig. 7)—the rapid fluttering of which gives forth a loud shrill sound; and also when he makes a whistle by a slit cut in the side of any reed or hollow stalk of corn.

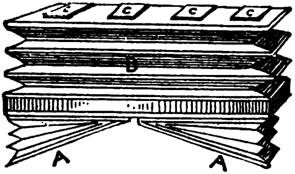


Fig. 5.

A, Feeders. B, Reservoir. C, Weights.

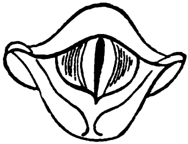


Fig. 6.

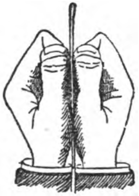


Fig. 7.

In the clarinet (Fig. 8) we have a keyed tube something like the flute, but embodying and perfecting within the mouthpiece the foregoing idea. In this is fixed a small thin piece of wood called a reed, which vibrates rapidly as wind is blown through the narrow passage formed between it and the head of the instrument.

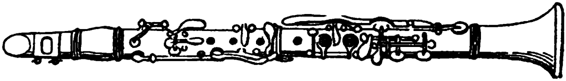


Fig. 8.

The oboe (Fig. 9) is an instrument smaller than the clarinet, though similar in shape, excepting in the formation of the mouthpiece, in which we have a *double* reed, introduced probably in imitation of the *two* vocal chords of the human voice.

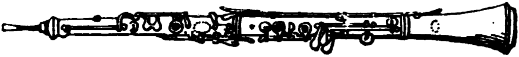


Fig. 9.

The bassoon (Fig. 10) is larger than the clarinet, and somewhat different in shape. Like the oboe, it has a double reed, and may be regarded as the bass of that class of instrument.

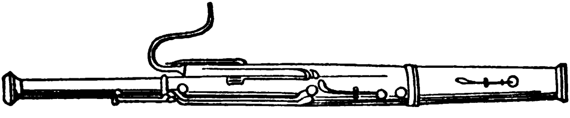


Fig. 10.

In the so-called "reeds" of the organ (Fig. 11) the same idea again appears. To imitate the tone of the trumpet, the oboe, the clarinet, or horn, the wind is made to pass over a piece of thin brass, which vibrates just as in the instruments described.

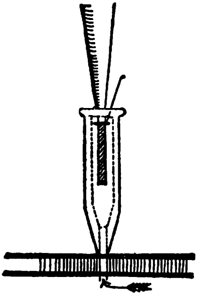


Fig. 11.

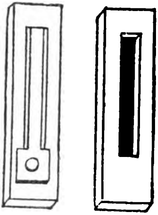


Fig. 12.

The tone of the American organ and the harmonium is produced entirely by such metal reeds (Fig. 12), unaided by pipes. These are placed in rows, from large to small, to produce the notes of varying pitch.

We come now to consider another most important manner of imitation in musical instruments of the vocal organ.

The quality and power of tone of the human voice does not depend alone upon the vibration of the vocal chords. In sympathy with these there must be vibration in the chest and head, which act as resonators, increasing the intensity and improving the quality of the sounds produced. We may distinctly feel vibration in the chest if we place our fingers upon it when singing a low note. Here we have Nature's suggestion of that which in the piano and other instruments we call the "sound-board." This piece of thin, well-dried wood found beneath the wires in the grand, or behind them in the upright, piano, throbs in sympathy with every tone of the instrument, and, throwing the air into motion over a much larger surface than the wires alone would do, adds greatly both to the power and quality of the tone.

One of the earliest forms of stringed instruments was probably a shell with a few strands of some kind strung across it. In the accompanying drawing (Fig. 13) we see a development of this idea. A tortoise shell is the resonator; a pair of horns give length to the three strings, which are strung from the shell to the cross piece at the tips of the horns. Following this ancient instrument through its varied forms of development in one direction we come to the lyre, with a framework of carved wood, as here shown (Fig. 14), the design of which is clearly suggested by the natural forms of horn and shell in the earlier instrument. From these grew the harp, the dulcimer, and latterly the piano.

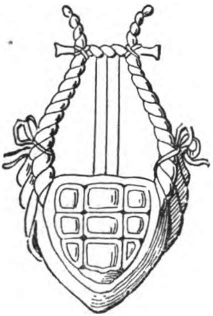


Fig. 13.

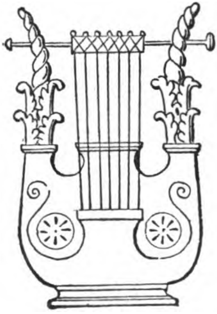


Fig. 14.

Following it in another direction we come to stringed instruments of the fiddle kind, which, having passed through a great variety of forms, have settled down to one which, for the last two hundred years, has been regarded as perfect.

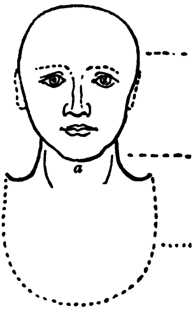


Fig. 15.
a, Position of larynx where sound is generated.

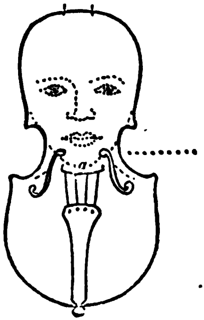


Fig. 16.
a, Position of bridge, and place where tone is produced.

In this it is interesting to notice a close imitation of the lines of the human head, neck, and chest, which will appear from the following diagrams :

In Fig. 15 we have an outline of those parts which constitute the vocal organ; in Fig. 16 we have the outline of the violin. Comparing the two, we see wherein the instrument is moulded, whether by accident or design cannot be said, upon Nature's model.

One important point of imitation seen in the above is the narrowing of the instrument at that part which corresponds to the human throat, and making this, as it is in the voice, the place where tone is generated. Looked at from this standpoint of close resemblance to the human form, it would seem more natural to speak of this part as the neck of the instrument, rather than to give that name to the narrow piece grasped by the left hand of the performer, which obviously has been provided to give sufficient length of string to produce tones of the requisite pitch, the head-piece being designed to hold the pegs by which the strings are tuned. Still more inappropriate does it seem to speak of any part of this voice-like instrument as the "belly," since, in the vocal organ, of which it is so striking a copy, tone cannot be produced in any part below the chest. Whatever may be urged, however, against or in favor of this view, we know that in the violin we have an instrument possessing many of the wonderful qualities of the human voice, which in form and plan, and, consequently it may be, in effect, it so remarkably resembles.

Here we will leave Nature's suggestions in musical instruments, and proceed, in the next chapter, to see what aid she will render us in seeking to understand music itself.

CHAPTER II

MUSICAL SOUNDS IN THE NATURAL WORLD

As Nature was man's earliest instructor in music, it is well for every lover and student of the art to take lessons at the beginning in this same preparatory school. Every child, when commencing to learn to play upon any musical instrument, should at the same time be taught something concerning the nature of the musical sounds which he produces. Even more important is it for a child to learn at the very beginning to distinguish between agreement and disagreement in such musical sounds. Were this always done in early life, we should not find so many people grow up absolutely devoid of musical ear.

The sweetest sounds which we find in the natural world are those of the human voice, and of the songsters of the feathered tribe. But it requires much study to understand the organism of the throat of man and bird, and from these we cannot easily draw illustrations. We must at first content ourselves with humbler creatures as object lessons, and although the sounds we shall deal with may not be so musical, the manner in which they are produced will be more readily understood.

Let us learn, first of all, what we can from the bee and the butterfly. The flight of the former is accompained by a humming sound of a somewhat musical character; the flight of the latter gives forth no sound at all.

The reason for this is so simple as scarcely to need explanation, yet here we learn much concerning the production of musical sounds.

The bee has, comparatively speaking, a large, heavy body and small wings. The butterfly has a small, light body and large wings. To lift and sustain the heavy body in the air the bee must move its wings to and fro with great rapidity; to sustain its light body the butterfly needs only to move its wings very slowly. The rapid motion of the bee's wings produces the humming sound we have spoken of; the slow movement of the butterfly's wings produces no sound at all. This rapid movement of wing we find in many insects besides the bee, and though it is not characteristic of birds generally, one example of it is found in the humming-bird, which, like the bee, has a body heavy in proportion to the size of the wings that have to support it, hence the rapid motion of its wings in flight, and the accompanying hum.

Here we learn that a musical sound is produced by anything which beats upon the air with a rapid and *regular* movement. If the beats be not regular, the sound varies in what is called its "pitch." That is, should the beats be quickened, the sound rises, becomes a higher sound, not necessarily a louder sound. Should the beats be slackened in their pace, the sound falls, becomes a lower sound.

It is quite easy, even with closed eyes, to tell when the bee is rising in the air and when falling, by the changes in the pitch of the humming sound it produces. When it rises its wings beat the air more quickly, and the sound becomes higher; when it falls its wings move more slowly, and the sound becomes perceptibly lower. Ordinarily the beat of the bee's wing is as rapid as 400 in a second—when falling in the air, or when wearied by long flight, the rate of movement is reduced to about 300 in a second.

How the sound is conveyed from the place where the beats take place to the ear, through which organ they affect us so pleasantly or unpleasantly, as the case may be, the following homely illustrations will serve to show.

If a stone be cast into a pond, the surface of which is still, a number of ripples will be seen to rise in circular form around the spot where the stone fell.

Let the sudden thrusting aside of the water by the stone represent the sudden thrusting aside of the air by a stroke of the bee's wing. Though invisible, a movement takes place in the air somewhat similar to that we see upon the surface of the water. Each particle of air receives a push, or shock, and hands it on in turn to the next, and the next, until, if we are not too distant (for the waves grow feebler in transmission), a beat falls upon our ear, and we become sensible of sound.

In the air this movement takes place all around the spot where it is first formed, and not only upon one plane, as seen upon the surface of the water. Thus, from the bee's wings, air waves are issuing in all directions, and we hear the sound above, below, or on either hand.

We shall have observed that the instant the bee settles and folds its wings the humming sound ceases, while upon the water's surface ripples continue to follow each other for some time after the stone has fallen. The air does not multiply waves in this way; one beat of the bee's wing produces one beat only upon our ear, and fifty, fifty; not one wave will be added, nor one lost.

An echo will reveal this fact very clearly. A sound is directed towards some distant hill, from which we hear it thrown back to us again, reduced, of course, in power of tone. The beats communicated to the air by the instrument or voice which gave forth the sound are transmitted, in the manner described, to the hill-side, from which they rebound, and, returning, fall again upon our ear, in number and in pace exactly as they went, otherwise we should not hear again the same sound.

The phonograph may be regarded as an instrument for producing such echoes of sound by mechanical means. The air waves sent forth by the voice or musical instrument fall upon the drum of the phonograph, stirring it into movements like those which stir our ear, giving us the sensation of sound. These movements are imprinted by a small needle upon a revolving cylinder of wax, and thus the sound is received. To give it forth again, the revolving cylinder must be placed in contact with the drum as before, when all the movements caused by the sound in the first instance can be repeated, the vibrations of the drum sending forth air waves which fall upon our ears as an echo or reflection of the sound.

The rate of vibrations in musical sound may, for all practical purposes, be said to vary from twenty beats in a second, producing a very low sound, to four thousand beats in a second, producing a very high sound. Neither this rapid vibration nor the slow one produce sounds which are very agreeable from a musical point of view, the pleasantest effects are obtained from those which come between these extremes, though all are used in music.

The means employed to produce vibration differ in different musical instruments. As in Nature the majority of sounds are formed by wind, so also the larger number of musical instruments are blown by wind. In the voice, whether of man, beast, or bird, we find sound in all cases to be caused by breath from the lungs, which, being directed upon the vocal chords, produces the rapid fluttering to and fro already spoken of. In the clarinet wind is directed upon the reed, which, in similar manner, is caused to vibrate. In organ pipes wind is directed in such a way at the mouthpiece as to cause a fluttering of the air column within the pipe. And, in the case of performers upon the cornet and similar brass instruments, the breath is so directed as to cause a rapid fluttering of the player's lips, which produces a fluttering of air within the instrument at a corresponding rate of movement. And thus in all, vibration is set up, varying in rapidity as the sound varies in pitch, and differing in tone quality as the instruments differ in formation.

Should the action of air in this varied manner, and the great rapidity of vibration spoken of, be to any one difficult to understand, a simple experiment or illustration will help to make clear some of these movements.

Let a piece of silk ribbon of ordinary fineness of rib be held tightly between the finger and thumb of one hand, while with the other it is drawn rapidly away. By these common means we have produced a sound of very high pitch. This sound is caused by the rapid movement of the finger and thumb over the threads, or ribs of the silk; for although these to-and-fro movements are so slight, the sound proves that they take place. By drawing a yard of such material smartly from end to end, we shall probably have caused movements of the finger and thumb at even the high rate of four thousand in a second. Having accomplished this with our own hand, all difficulty in the way of comprehending this rapid movement should vanish.

This homely experiment well illustrates the manner in which vibration takes place upon the lips of the player upon brass instruments.

The finger and thumb tightly pressed together represent the lips of the player, which are similarly pressed tightly together.

The silk with its thousands of threads represents the air with its thousands of separate particles.

The hand which drew the silk along, and thus sets up the motion of the finger and thumb, will represent the lungs of the player, which press the air between his lips, causing them to flutter as it passes.

As the finger and thumb were moved apart by each passing thread, and then, by the pressure exercised upon them, were caused to fly together again in the hollows between the threads, so the lips of the cornet or trumpet player are forced apart by each passing air particle, and then, by the pressure exercised upon them, are caused to come together again when the air particle has passed.

How this will illustrate also the action of air upon reeds, and upon the vocal chords themselves, need not be pointed out, since it is so similar that, understanding one, we shall also understand the other.

We may use our rough-and-ready experiment, however, while we have it in hand, to demonstrate what has been said in regard to pitch and power of tone. If we move the hand slowly over the threads of silk, we get a low tone As we gradually quicken the movement, so we gradually raise the pitch of the sound. Thus we prove that slow vibrations produce low sounds, and rapid vibrations produce high sounds.

If we hold the ribbon loosely with the finger and thumb, we get but a very faint sound. As we increase the pressure upon it, so we increase the power of the tone produced, although we do not alter the pace at which the material is being drawn along. The movements of the finger and thumb in the first case were slight; in the latter case the pressure caused them to come together more closely in the hollows between the threads, and their swing to and fro was greater, resulting in a louder tone. So with the voice—if we breathe lightly upon the vocal chords, the vibration, or swing to and fro, is slight and the tone soft; if the pressure from the lungs be increased, while at the same time we hold the note to the same pitch, the vocal chords vibrate with a greater swing, and give forth a louder tone. Similarly upon the piano, a light touch causes the wire to vibrate with a slight movement, and a soft sound is obtained; a heavy touch increases the swing of the wire, and a corresponding increase of power is heard as the result.

The same amplitude of wave in instruments of a different nature may not, and, in fact, does not, always produce sounds of equal power. Tone has a quality which we speak of as *color*, by which quality the sounds of different instruments and different voices are distinguished one from another. The tone color of musical instruments differs according to the means used in the generation of the sounds. Some sounds are more penetrating than others of similar wave-length, and are audible at a greater distance, just as some colors are distinguishable at a greater distance than others. The reason for this has not as yet been explained, and until more is known concerning tone-color, certain anomalies are likely to remain a puzzle to our theorists in sound.

Let us turn to notice next how vibration is produced in instruments such as the violin, viola, or violoncello.

Atoms of resin strewn upon the hairs of the bow here take the place of air particles, and these being drawn across the string stir it into vibration. Every atom urges the string in the direction it is itself being made to pass, and the string by its own tension flies into the hollow between the atoms as each one passes. Thus vibration is set up, varying in rapidity as the string varies in tension or in length.

In similar fashion the vibration of an ordinary tumbler or wineglass can be produced by passing the finger, after dipping it into water, around its edge. The water particles cause the glass to bend in the direction the finger is passing, and after each has pulled it a certain distance its elasticity causes it to fly back in the opposite direction, which motion being repeated with great rapidity gives forth the tone which we hear. If the glass be partly filled with water, we may notice upon its surface, while sound is issuing, a number of very small ripples. These are thrown off by the vibration of the glass, and will be to us an indication of the rapidity of its movement. We may notice, too, how they follow our finger round the glass, being at all times thrown out from just beneath the spot over which the finger is passing, showing this to be the place where vibration is kindled.

In many instruments vibration is set up by a blow, as in bells, cymbals, triangle, and the pianoforte, which instrument, by far the most important and popular of this class, will be more fully spoken of in the succeeding chapter.

In another class we still find preserved the ancient form of setting the strings in motion by plucking them with the fingers. Of these instruments the best known are the harp, the guitar, the banjo, and the zither—the harp in this class ranking with the piano in the class just mentioned, as the superior and more important instrument.

We have spoken of musical sounds, and have endeavored to show how they are produced; we must next consider the system of notation, by which we shall learn the names and also the position upon musical instruments of the various sounds used in the composition of music.

CHAPTER III

THE PIANOFORTE AND MUSICAL NOTATION

THE singular name "pianoforte," or, to put it in English, the *soft-loud,* seems to demand a word of explanation.

The immediate predecessor of this instrument was the harpsichord, the wires of which were plucked with the pointed quill of a feather. The key being pressed down with the finger, the quill would bend against the wire, and then fly off, leaving the wire to swing to and fro, and thus give forth its tone. This action was, of course, an imitation of the plucking of the strings of the harp by the fingers of the performer.

Now, whether the key was struck heavily or lightly, the power of tone of the harpsichord remained the same, for this was dependent upon the strength of pull by the quill upon the wire. With a heavy blow it flew past the wire quickly, with a light touch it simply passed more slowly, but in each case it imparted the same swing to the wire and produced the same tone. To enable the performer to obtain loud effects a second row of quills was added, which could be brought into play by drawing a stop Strong contrasts of tone, and gradual increase from soft to loud, could not, however, be produced, and therefore the harpsichord could never have been regarded as a satisfactory instrument.

The invention of a hammer, by the blow of which the tone of the string was produced, brought about the downfall of the harpsichord. At once it was pointed out as the most notable gain that with a soft touch the tone was *piano* and with a heavy touch the tone was *forte*, and thus the instrument came to be spoken of as one upon which the performer could play *piano* and *forte*. From this it soon became customary to speak of it as the "pianoforte," and as no better name suggested itself it has been known by this ever since, though we rarely use its full name now, but speak of it commonly as the "piano."

The familiar keyboard of white and black notes is here given

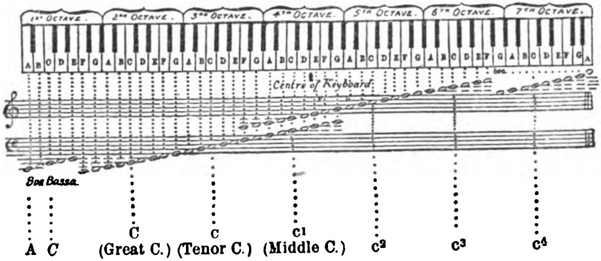


Fig. 17.

(Fig. 17), and reference to this will be made in the following remarks upon musical notation.

Beneath the keyboard are two sets of five lines, and upon, or between, these and the short added lines above and below are placed oval shaped signs which are called notes.

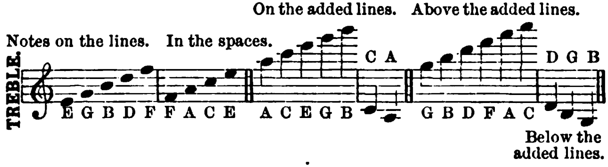
The five lines are called the stave.

The notes written upon and between them are named from A to G, in alphabetical order.

The signs and are called clefs, and these determine the pitch of the sounds written in the stave, and their consequent position upon the keyboard of the piano.

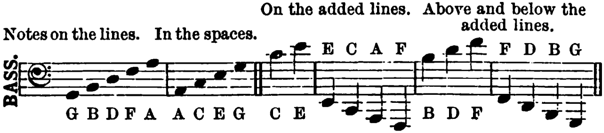
Thus the sign is called the treble or G clef, and when this is placed upon the stave, notes written upon the second line, that around which the clef sign curls, are called G.

This is a note of middle compass, and is found in the middle, or fourth octave of the piano. From this the position and names of other notes upon the stave may be determined. Upon the first line will be E, the middle E of the piano; in the first space will be F, the note above this, and in similar order notes will follow throughout the stave, and the lines added above and beneath it.

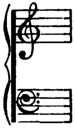


The sign is called the bass or, the F clef, and when this is placed upon the stave, notes written upon the fourth line, that around which the sign curls, are called F.

This is a note of lower compass, and is found in the third octave of the piano. As in the treble clef, so here, all other notes have their names and positions determined by this one. They will be found as follows:

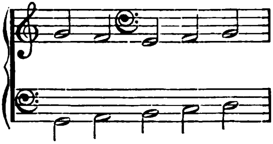


These are the two clefs commonly used for the piano. The right hand usually plays the notes written in the treble clef, the left hand those written in the bass clef, the two being bracketed together, thus:

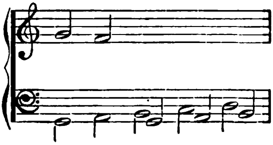


Should the clef be changed at any point in a composition, the names and positions of all the notes change at once with it.

Thus, in the following passage, with the change of clef, the notes for the right hand at once become lower than those for the left hand.

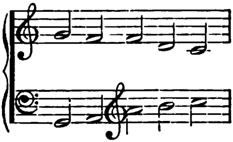


The actual position of the notes will appear more clearly written thus:

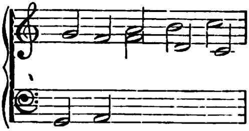


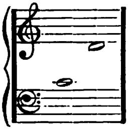
The hand and the eye must be taught to give instant obedience to the clef signs, therefore this lesson should be well learned.

In the following passage, at the change of clef, the left hand notes become at once higher than those for the right hand.

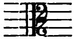


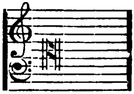
Another form of writing the passage.



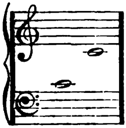


Although the two staves are separated from each other by a wide space, the actual distance between them as regards the pitch and position of the notes is not great. Thus, the two notes here written are C and D, next to each other in the middle octave of the piano.

There is in fact but one line between the staves, and adding this, and placing the other lines in order above and below it, we obtain what is called the great stave with eleven lines, which stave was at one time in general use. Upon the middle line was placed the sign  or , which is called the C clef, and all notes upon this line would be played or sung as the middle C of the piano.



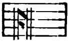
The confusion which arose in four-part music with such a system of writing led to the striking out of the middle line, widening the space between the five upper and five lower lines, and using added lines between the staves as well as above and below them.

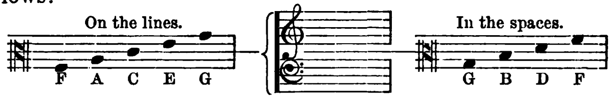


The added line here given above the bass and below the treble is a fragment of the same line (the discarded middle line of the great stave), and the notes written upon it are one and the same, the middle C of the piano.

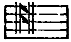
To avoid confusion in reading the eye must become accustomed to all these seeming differences in the position of notes between the staves, and to this end the point has been thus prominently mentioned.

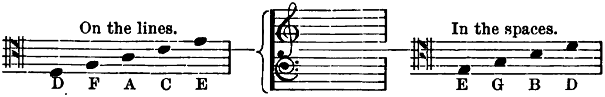
Where the C clef is used the notes upon and between the lines have their names and positions determined by this C.

When the sign is placed upon the third line  notes upon that line are C, and from this they will be named as follows:



This is called the alto clef, and it is used for the viola (tenor violin), and in certain cases for trombones in orchestral music. In vocal music it was formerly intended for male voices singing what was called the alto (*altus,* high) part, the compass of which voices lay over these notes. As this part is now so frequently sung by women, the compass of whose voices is higher than men's, it is usual in the present time to write the part in the treble , or G clef.

The same or a similar sign upon the fourth line  will give us the notes in the following altered position:

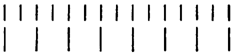


This is called the tenor clef, and it is used for the writing of the higher notes for violoncello and bassoon among orchestral instruments, and for the part sung by the tenors in vocal music, though this clef is also much less used for voices than it formerly was, tenor music being generally written in the . G clef, and sung an octave lower.

Intervals, the Octave.—The distance from one note to another, above or below, is called an interval.

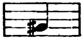
The interval from one note to the next of the same name, above or below, is called an octave, and a study of this brings with it some useful information concerning agreement in sounds.

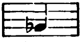
If we touch any such two notes together, C and C, we find them to be so strongly in sympathy that they sound almost as one. The reason of this is that the vibration of the upper note is exactly twice as rapid as that of the lower; if the lower note has fifty vibrations in a second, the upper one has a hundred; or if the lower one has one hundred vibrations, the upper will have two hundred. Although these are different rates of vibration, there is agreement in them which almost any ear can perceive, just as the eye can perceive the agreement in two such sets of lines as these although each are separated by different distances. In the upper set we have two lines for every one in the lower set; so, in the upper note of an octave, we have two vibrations for every one of the lower note, and this produces the agreement we have already noticed.



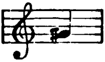
Semitone.—Starting with C on the piano, and playing successive white keys up to the next C, the order of sounds seems quite natural to us; while, if we start with any other note than C, still playing only white keys, the order appears unnatural and incorrect. By this we perceive that the difference of pitch between the white keys is not the same in all cases. From C to D is a wider interval than from E to F, and this wider interval is called a tone, the smaller one being called a semitone.

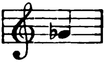
It is necessary in musical notation to have signs by which the interval of a semitone can be indicated anywhere upon the stave.

The Sharp.—To raise a note one semitone the sign ♯, called a *sharp*, is placed before it, thus, .

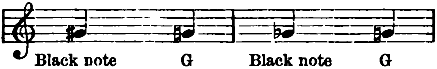
The Flat.—To lower a note one semitone the sign ♭, called a *flat*, is placed before it, thus, 

Provision is made upon every instrument of any importance for the playing of such notes. Between those white keys of the piano which are a tone apart we find a black key, which gives us a sound midway between these, thus enabling us to divide the tone into two semitones.

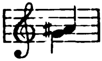
To play the following note, G sharp,  we strike the black key above (*i. e.*, to the right of) the middle G.

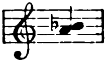
To play G flat,  we strike the black key below (*i. e.*, to the left of) the middle G.

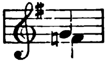
The Natural.—To restore either note to the natural G (white key) again, the sign ♮, called a *natural*, is used. This is placed, like the sharps and flats, before the note, thus:



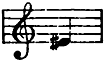
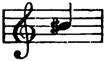
To avoid errors in reading, learn to distinguish at once when the sharp, flat, or natural is on the line, and when in the space. If on the line the signs will be cut through thus: —♯—♮—♭—; if in the space the lines will pass above and below this part of the signs, thus: ═♯═♮═♭═.

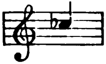
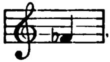
The sharp here being in the space  applies to A in the space, although many would mistake it as applying to G, owing to its nearness to this note.

The flat here  applies to B on the line, although it is placed nearer to A.

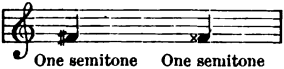
The natural here  applies to F in the space, although it is closer to G.

It is often impossible to place sharps or flats close to the notes they are intended to affect; their position upon the stave must guide us in determining to which notes they belong.

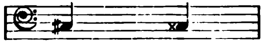
Sharps and flats are not always played upon the black keys of the piano. The distance between the white keys E and F, and B and C, being but a semitone, each of these notes becomes in turn the sharp or flat of the other. If a sharp be placed before E,  the note played will be the next white key above—viz., F, although it will now be called E *sharp*. So for B sharp  we shall play the next white key above—viz., C, which will now be called B *sharp*.

For C flat  we shall play the next white key below, as also we shall for F flat , the reason for this being the same in each case, that from E to F, and from C to B is a semitone.

The Double Sharp.—To preserve a certain uniformity in writing it is necessary to have a sign by which a note already sharp can be further sharpened by another semitone. The sign used is called a *double sharp*, written ×, and the method of its employment the following examples will show:

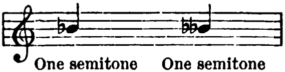


One semitone above F. One semitone above F sharp.

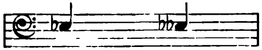


One semitone above C. One semitone above C sharp.

The Double Flat.—Similarly, a note already flat can be further flattened by another semitone, the sign for which, ♭♭, is called a *double flat*.

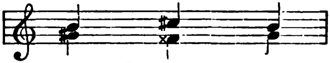


One semitone below B. One semitone below B flat.

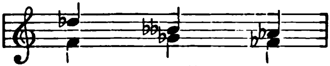


One semitone below E. One semitone below E flat.

Should a double sharp (×) be prefixed to a note not already marked sharp, we may take it that such note is sharp by inference. In the following example, for instance, the F is not already sharpened by a sign, the key signature being that of C; but the passage quoted is in the key of E, four sharps, therefore F is sharp already, and the sign × raises the note one semitone further.


One semitone
above F sharp.

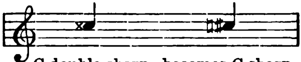
So with the double flat, to whatever note it is prefixed, we know that such note is flat already, and the sign 𝄫 lowers it one semitone further.

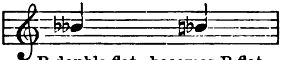

One semitone
below B flat.

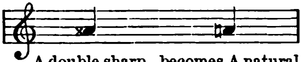
In the key of the above example, B is already flat, although not marked so, and with the sign 𝄫 it becomes one semitone lower still.

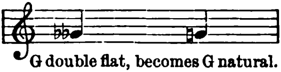
When a note has been made sharp or flat, or has been altered by any of the foregoing signs in the course of a composition, the sign remains in force throughout the bar (*i. e.*, the space between two perpendicular lines across the stave), unless contradicted by another sign.

To restore a double sharp or a double flat to the original note of the key, or to the white note, the plan adopted is as follows:


C double sharp, becomes C sharp.

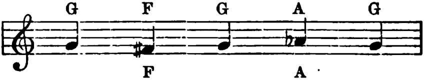

B double flat, becomes B flat.


A double sharp, becomes A natural.

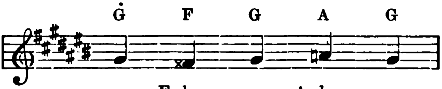

G double flat, becomes G natural.

The following examples will show the usefulness of the signs double sharp and double flat.

Here is a short phrase in the key of C.

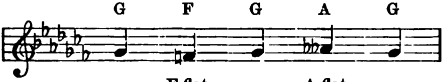


The same phrase is here given in the key of C♯ (an explanation of the seven sharp signature of which, together with all other keys, will follow these examples).



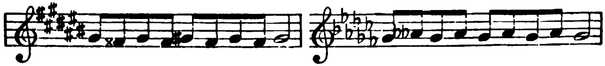
The double sharp occurs where the sharp did in the previous example. As we had F raised by a semitone before, so here we have F sharp similarly raised a semitone.

The same phrase is again given, this time in the key of C flat, showing how A being flat already, is further flattened by the sign of the double flat.

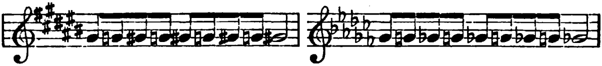


These examples are sufficient to show how uniformity of writing is preserved in different keys by the use of such signs.

Without them we should indeed be badly off in writing such passages as:

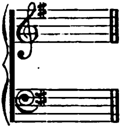


which, without double sharps and double flats, could only be written in some such confusing manner as the following:



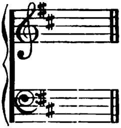
Key Signatures.—Key signatures are employed to denote the changes necessary to produce a scale similar to that of C, though taking some other note as the starting-point. If we take G, the fifth note from C, and play consecutive notes upward, we find that our scale requires F sharp instead of F, as the seventh note, to render it perfect in form.

In all compositions in this key, F sharp is therefore given at the commencement of the stave thus:

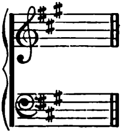


and all F's are played sharp throughout the entire composition, unless otherwise marked.

Starting with D, the fifth note in the scale of G, we find two sharps necessary to produce the perfect scale.

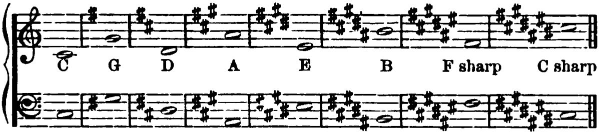


Again starting with the fifth note of the scale of D, we find three sharps are required,



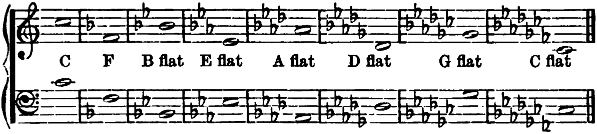
and so on, until we have completed the table of sharp keys given below.

Sharp Keys, with their Key-notes.



Progressing downward from C, five notes each time, we find first one flat, then two flats required, and so on, until we have completed the table of flat keys, as below.

Flat Keys, with their Key-notes.



Major Scale.—The scale we have thus far considered is called the *Major* scale. The starting note is that from which the scale is named. Thus the scale we first formed was from C to C, and this is therefore the scale of C Major, called also the natural key, as no sharps or flats are needed in writing it, and none but the white keys of the piano are used in playing it.

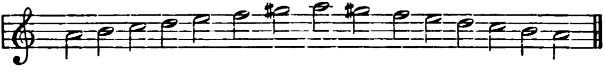
The other scales in sharp or flat keys take their names in similar fashion from their respective key-notes, which the foregoing tables will show.

Each major scale has a relative minor scale, the key-note of which is the third note (playing downward) of the major scale. Thus A is the third note downward in the scale of C, and A is the relative minor of C.

No new signature is employed for minor keys; they take the signature of the major key to which they are related.

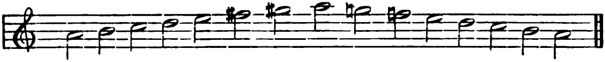
Minor Scales.—Of minor scales there are two forms in each key, the points of difference between which are marked by sharps or naturals where they occur, and not in the key signature.

The *Harmonic Minor Scale* is here given in the key of A.

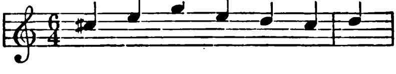


In this, the seventh note, G, is raised by the sharp, and the scale is the same ascending and descending.

The *Melodic Minor Scale* of the same key will be seen to contain two sharpened notes, the sixth and the seventh, F and G, in ascending, both of which notes are, however, lowered again by the sign of the natural in descending.



Accidentals.—All sharps, flats, and naturals which occur during the progression of a composition are termed *Accidentals.* Such sharps and flats as denote its key at the beginning of each stave are not so called. An accidental remains in force throughout the bar in which it appears, unless by the introduction of some other sign this note is restored to its former position, or is subjected to some other change. Thus the C in the following example is sharp at the end of the bar, because of the sharp which occurs at the beginning.



Mistakes in reading would be much less frequent if the student would incline towards expecting the recurrence of the accidentals in the bar, rather than towards expecting the note in its original position again. For probably more often than not the accidental does affect other notes than the one against which it is placed, and where it is not so we have always the contradicting sign to remind us. Thus, in the example given, if the C at the end of the bar were not sharp, the sign of the natural would be there to tell us so.

CHAPTER IV

MEASURE IN MUSIC

By means of different-shaped notes a certain time value is given to all the sounds employed in music. These notes are, as it were, the coinage of the musical realm.

This coinage of musical notes consists of but one family, the members of which all have direct relationship the one to the other. No matter what the country may be, the time valuation in musical notes is the same; in print the notation is also the same; and the knowledge of the musical language as we know it here brings with it the free enjoyment of the music of every nationality in which the art is known.

Breve.—The longest note in use at the present time is called a *Breve*, an oval-shaped note, with lines, or a line, on either side, 𝅜 𝅜; but as this is rarely found in any but church music, it does not stand first in importance for consideration. A reference to it, however, makes clear the origin of the name given to the note which comes next in order, the *Semibreve*, or *Whole-note*

Whole-note (or *Semibreve*).—This is the longest note used in music (with the exception of some music written for the Church). This note is in shape like the breve, but without the lines at the side, 𝅝, and is, as its name implies (*semi*-breve), half the length of a breve, where the latter is used, but for all practical purposes the reader can treat the whole-note (𝅝) as the largest factor in the values of notes.

Taking the notes now as they follow in order from long to short, each one will be found to be of exactly half the value of the one preceding it. This is the direct relationship already spoken of.

Half-note (or *Minim*).—By adding a stem to the whole-note, we get a *half-note*, 𝅗𝅥, half the value of the whole-note.

Quarter-note (or *Crotchet*).—By making the body of the note black, we get a *quarter-note*, ♩, half the value of the half-note.

Eighth-note (or *Quaver*).—Adding a sort of hook to the stem of this note it becomes an *eighth-note*, ♪, half the value of the quarter-note.

Sixteenth-note (or *Semiquaver*).—With two such hooks or dashes, the note becomes a *sixteenth-note*, 𝅘𝅥𝅯, half the value of an eighth-note.

Thirty-second-note (or *Demisemiquaver*).—With three, a *thirty-second-note*, 𝅘𝅥𝅰, half the value of a sixteenth-note.

Sixty-fourth-note (or *Semi-demisemiquaver*).—With four hooks, a *Sixty-fourth-note*, 𝅘𝅥𝅱, half the value of a thirty second-note.

To say that a clear understanding of the relative value of these notes is of the utmost importance to those who would render music intelligently, is equal to saying that a knowledge of the relative value of our pieces of money is important to those who wish to buy and sell. It is more than important—it is absolutely necessary. Yet how many fairly good performers upon the piano are there who are guided more by the position in which the notes are printed than by their actual time value? playing those notes together which are printed over one another, and varying the pace of notes *of the same kind*, as they happen to be printed wide apart or close together!

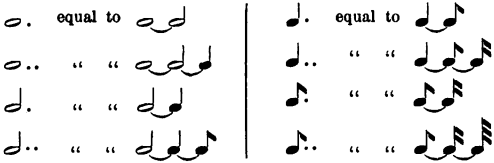
In the following table five notes only are given, and a clear knowledge of these will lead safely to an understanding of all others. To carry the comparison of notes with coins one step further, a relative money table is also given, in which we illustrate the fractional value of the notes by the dollar and its subdivisions.

Whole-note	𝅝	Semibreve	$1 00.
Half-note	𝅗𝅥	Minim	50 cents.
Quarter-note	𝅘𝅥	Crotchet	25 "
Eighth-note	𝅘𝅥𝅮	Quaver	12½ "
Sixteenth-note	𝅘𝅥𝅯	Semiquaver	6¼ "

The relation of the notes one to the other is exactly the same in time value as that of the coins in money value; and the student of music should, of course, understand the one table quite as clearly as the other.

Dotted Notes.—A dot placed after a note, 𝅗𝅥. adds half of the value of the note to itself; a dotted *half-note* is therefore as long as a *half-note* and *quarter-note* put together. Two dots will add to a note three-fourths of the note's value; a double dotted *half-note* is therefore as long as a *half-note*, a *quarter-note*, and an *eighth-note* put together.

The following table will give other examples:

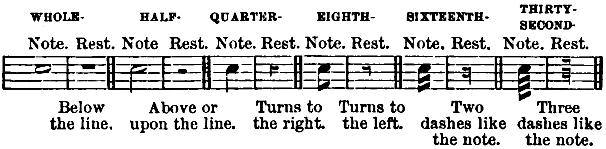


Tie.—The line used to indicate that notes are bound together is called a *tie*, 𝅘𝅥‿𝅘𝅥𝅯, or 𝅘𝅥⌴𝅘𝅥𝅮, and this is used where a certain length of sound is required that cannot be indicated by dots. Thus, if the length of a half-note and an eighth-note be needed, as no process of dotting will give it, it is obtained thus, 𝅗𝅥‿𝅘𝅥𝅮, by tieing the two notes together. Also, where a sound is required to last from one bar into another, | 𝅝 | 𝅗𝅥, the tie is again used.

Slur (or *Legato*).—When this line embraces notes of different pitch it is called a slur. Its meaning is still "to bind together" or "render smoothly," and therefore to singers, and wind and stringed instrument players, it is almost the same thing as a tie. Passages so marked would be rendered with sustained tone, with one breath, or with one smooth movement of the bow.

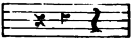
Rests.—To indicate silence the same system of measurements is employed as to indicate length of sounds, though different signs called *rests* have to be used.

Side by side with the notes are here given the *rests* which correspond to them in name and in time value. For each of these rests the same time must be allowed to pass in silence as would be occupied in sounding the note of the same name.



The difference between the whole-rest and half-rest and the quarter-rest and eighth-rest should be carefully noted. The whole-rest, the longer, is placed *below* the fourth line of the stave; the half-rest, the shorter, is *above* the third line. The quarter-rest, the longer, turns to the *right*, like a reversed figure seven, 𝄽; the eighth-rest, the shorter, turns to the *left*, like the figure seven, 𝄾. To avoid confusion between the quarter-rest and the eighth-rest, in some systems of music printing the quarter-rest is given in one of the following ways:

Quarter-rest.

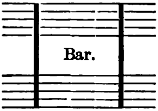


Dotted Rests.—A dot following a rest affects it just as it does a note, making it half as long again.

The time value of notes and rests varies, not in relation one to the other, but in regard to their actual length, according as the music is slow or fast. As we can always with a dollar buy more bread than meat, so a whole-note represents more time in a slow movement than it does in one which is quick, but the relation of the notes to each other remains the same.

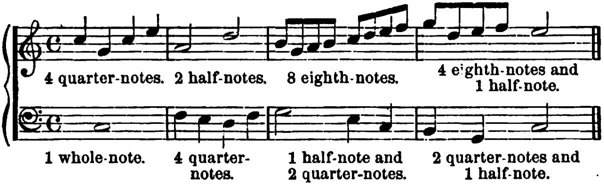
Bars.—Following upon a clear understanding of the measure of sound in notes should come a clear understanding of the measure of music into *bars.*

The space between two lines crossing the stave is called a *bar.*



Time Signature.—The time value of these bars is denoted by what is called the time signature, which is placed next to the key signature at the commencement of a movement. This is not repeated with each line of music, but remains in force until a new time signature is given.

Common Time.—In the following example the time signature is expressed by a letter C, which is placed in both clefs. This indicates that the music is in *quadruple*, or *common time*, in which time each bar is of the value of *four* quarter-notes.


4 quarter-notes.
2 half-notes.
8 eighth-notes.
4 eighth-notes and 1 half-note.
1 whole-note.
4 quarter-notes.
1 half-note and 2 quarter-notes.
2 quarter-notes and 1 half-note.

It will be noticed that the value of the four quarter-notes is made up in a variety of ways as indicated beneath each part in the several bars. The means of producing this variety are inexhaustible, for with the notes of different lengths, dotted notes, and rests at our disposal, a common time bar could be written in *millions of different ways!*

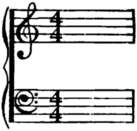


Figure Signatures.—This common time signature is sometimes expressed in figures, thus, and in this, and all signatures in figures, the top figure denotes the *number in the bar*, and the bottom figure the *time value* as measured from a whole-note. Thus, the figures $\frac{4}{4}$ may be read thus: four (top figure) notes in a bar, of the value of (bottom figure) a fourth of a whole-note—*i. e.*, four quarter-notes in a bar.

The signature $\frac{2}{4}$ will therefore mean *two quarter-notes* in a bar; $\frac{3}{4}$, *three quarter-notes* in a bar; $\frac{6}{4}$, *six quarter-notes* in a bar; $\frac{9}{4}$, *nine quarter-notes* in a bar.

Where 2 is the bottom figure, half-notes are the notes indicated, there being two half-notes in a whole-note; the signature $\frac{2}{2}$ will therefore mean *two half-notes* in a bar; and $\frac{3}{2}$, *three half-notes* in a bar.

Where 8 is the bottom figure, eighth-notes are the notes indicated, there being eight eighth-notes in a whole-note; $\frac{6}{8}$ will therefore mean *six eighth-notes* in a bar; $\frac{9}{8}$, nine eighth-notes, and $\frac{12}{8}$, twelve eighth-notes.

These are the most ordinary time signatures in use, and before mentioning others, the following classified table should be studied:

TIME SIGNATURES.

COMMON.

Simple Duple.	*Compound Duple.*
$\frac{2}{4}$, two quarter-notes in a bar.	$\frac{6}{8}$, two dotted quarter-notes in a bar.
$\frac{2}{2}$, two half-notes in a bar.	$\frac{6}{4}$, two dotted half-notes in a bar.

Simple Quadruple.	*Compound Quadruple.*
𝄴, or $\frac{4}{4}$, four quarter-notes in a bar.	$\frac{12}{8}$, four dotted quarter-notes in a bar.

TRIPLE.

Simple Triple.	*Compound Triple.*
$\frac{3}{4}$, three quarter-notes in a bar.	$\frac{9}{8}$, three dotted quarter-notes in a bar.
$\frac{3}{8}$, three eighth-notes in a bar.	$\frac{9}{4}$, three dotted half-notes in a bar.

Duple and quadruple times may both be called "common," though a name by which to distinguish one from the other is desirable.

In church music, half-notes are generally used in place of quarter-notes, and to indicate this a line is drawn through the common time signature, 𝄵, or it is denoted by the figures $\frac{4}{2}$, four half-notes in a bar, or $\frac{2}{2}$, two half-notes in a bar. By either of these signs we understand the music to be "a cappella," in the church style, and the half-notes, though regarded as quarter-notes, are rendered in a manner befitting the character of the music.

These, with their compound forms, will add to our table as follows:

A CAPPELLA (ALLA-BREVE).

Simple Duple.	*Compound Duple.*
𝄵, $\frac{2}{2}$, two half-notes in a bar.	$\frac{6}{4}$, two dotted half-notes.
Simple Quadruple.	*Compound Quadruple.*
𝄵, $\frac{4}{2}$, four half-notes in a bar.	$\frac{12}{4}$, four dotted half-notes.
Simple Triple.	*Compound Triple.*
$\frac{3}{2}$, three half-notes in a bar.	$\frac{9}{4}$, three dotted half-notes.

It will serve as an aid in committing these tables to memory if it is pointed out that all times where 2 is the top figure in the signature are *simple duple;* all times where 4 is the top figure, including the sign 𝄵, are *simple quadruple;* and all times where 3 is the top figure are *simple triple.* All times where 6 is the top figure in the signature are *compound duple;* all times where 12 is the top figure are *compound quadruple;* and all times where 9 is the top figure are *compound triple.*

CHAPTER V

LIGHT AND SHADE IN MUSIC

THE terms "light" and "shade" are now so commonly applied to music that they seem to belong quite as distinctly to this art as to that of painting, from which they have been borrowed.

The musician, however, does not appear to have obtained, with the terms, any very clear musical definition of them in their separate senses. Used together in the expression "light and shade," the musician is clearly understood to mean the different degrees in the power of sound—the loudness and softness of tone. Taken separately, the meaning does not so clearly appear, and, in answer to the question, "what is *light* in music, and what is *shade?*" would come more than one reply.

The answer, "*light* is softness of sound, and *shade* loudness," must be rejected, since it is based upon a misconception of the sense in which the painter uses the terms, and the interpretation of them in this sense would serve to destroy one of the pleasantest analogies between the arts.

By "light" the painter means intensity of brightness, the illuminated part of the picture, that which stands out and catches the eye. In music the term should be used in the same sense, having as its meaning intensity of tone, brightness of effect, the prominent parts of a composition.

"Shade" is to the artist that part of the picture in which objects are but dimly revealed, the soft and obscure background. So to the musician the term should imply the unobtrusive parts of a composition, distant effects, tones which are soft and subdued.

As light and shade serve more fully than mere outline to suggest form in drawing, so the corresponding effects in loudness and softness of sound serve to suggest form in music.

A circle in outline conveys but little impression of shape; shaded, it becomes at once more interesting in form.

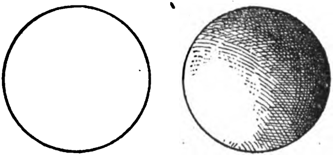


Fig. 18.

Thus by increase and decrease in tone power music is relieved of monotony; and even single notes, which swell out and die away again, become "round" and interesting.

The most important work carried out through the observance of light and shade is that of making clear the measure of music into bars. This is done by accents which are caused to fall, with differing degrees of power, upon the beats, or divisions, of the bar.

In quadruple time, for instance, the first beat in each bar is the loudest, and thus the beginning of the bar is marked. The third beat is next in power to the first, and thus the commencement of the half bar is marked. The second beat is soft, and the fourth and last beat softest of all.

The first and third are called the *accented beats*, and the second and fourth *unaccented beats*.

Duple time may be regarded as quadruple time in miniature, since the two beats subdivide into four, the accents upon which, though less marked, are the same in effect as in the time described.

Triple time has but one heavy beat, the first; this is accented, and the two succeeding beats have less weight.

In compound time the accents fall in the corresponding parts of the bar to those of simple time; the beats, however, will here subdivide into three notes instead of two.

No Marks for Time Accents.—These natural accents are not indicated by marks of any kind, and the power with which they are played will vary as the composition varies in loudness and softness. They must not be made more prominent than is necessary to reveal the time of the music.

Signs to denote different degrees of Tone Power.—To indicate different degrees of tone power, changes from loud to soft, increase and decrease, etc., the following letters, standing for Italian words, are used:

pp.	*pianissimo,*	very soft.
p.	*piano,*	soft.
mp.	*mezzo-piano,*	not so soft as *piano.*
mf.	*mezzo-forte,*	not so loud as *forte.*
f.	*forte,*	loud.
ff.	*fortissimo,*	very loud.

Increase of tone is also indicated by *cresc.* (*crescendo*), gradually increasing in tone power. Decrease is indicated by *dim.* (*diminuendo*), decreasing in tone power.

By lines opening thus, <, increase is also denoted, and by closing, >, decrease.

Light and shade may therefore be represented in the following ways:

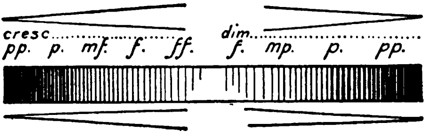
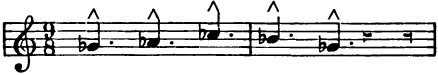


Fig. 19.

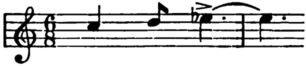
Special Accents.—Accents in unusual parts of the bar, or notes at any point requiring special stress, are marked as in the following examples:

Prologue, "Golden Legend,"—*Arthur Sullivan.*

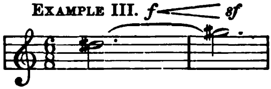
EXAMPLE I.



EXAMPLE II.

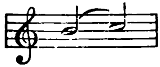


EXAMPLE III.



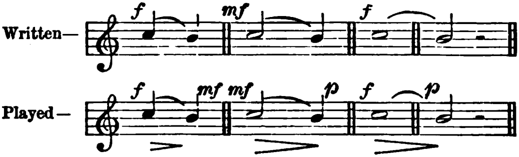
In Example I., each note in the bar is to be heavily marked; in Example II., the note commencing the second half of the bar is to be more heavily marked than that on the first beat; and in Example III., the *sf.* (*sforzando*, forcing the tone), indicates that the note commencing this bar is to be louder than that commencing the previous bar, or any other bar not so marked. These are all departures from the natural accent, and therefore require marking in this special way.

Legato (or *Slurs*).—Slurs are interpreted solely through the medium of light and shade, and by a careful observance of these many beautiful effects are produced. The rendering of these on the piano differs of necessity from that upon wind and stringed instruments, and demands here a word of explanation.

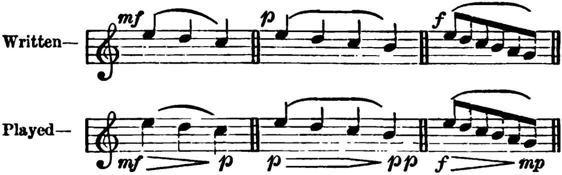


The passage from one note to another when marked with a slur is to be *smooth*. As previously remarked, a singer or wind-instrument player would render these notes with one sustained tone, a violinist with one smooth movement of the bow, thus making the two notes, though differing in pitch, into one sound.

But as upon the piano the tone begins to die away directly the note is struck, this sustained effect is impossible. The feeling of smoothness is, however, produced by playing the second note softer than the first. Should the first note be a short one, the tone not having time to die away very much, the second note need not be played much softer than the first. Should the first note be a long one, the second note must be very soft indeed. The aim in thus rendering slurs upon the piano is to *hide the blow of the hammer* upon the second note, and this is satisfactorily accomplished when the second note is made to sound *only as loudly as the previous note is sounding when it is left.*

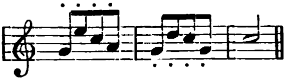


Where three or more notes are marked with a slur the same method of treatment may be adopted, but the longer the slurred passage, the less must be the decrease of tone upon the succeeding notes. This is termed a *legato* passage.



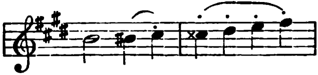
Where an opposite effect to this is indicated by the expression marks, as by *increase as well as decrease* in a slurred passage, the effect of smoothness must be preserved by a gliding touch (keeping the notes close together), and making the changes of tone as gradual as possible.

Staccato.—Notes marked with dots, either above or beneath, are to be rendered lightly, with a detached effect, almost the opposite of a slur. This is termed a *staccato* passage.

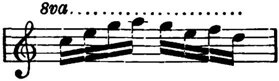


Mezzo-Staccato.—Notes marked with a *slur and dots*, as below, are to be rendered with *equal accent*, but without the extreme detached effect of the *staccato*. This is termed *mezzo* or *semi-staccato*, half-detached.

Beethoven, Op. 14, No. I.

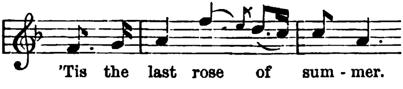


8va.—Dots or waved lines (﹏) above any passage indicate that the notes as far as the dots or waved lines extend are to be played an octave higher than written.



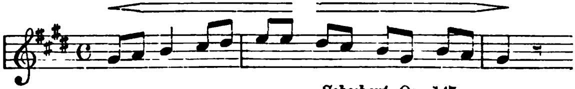
Phrasing.—Over all these varied touches comes the work of *phrasing*—the finishing touch in light and shade, by which the soul and meaning of a composition are revealed. A phrase is in music just what a sentence is in the language we speak. As by a number of words in succession sentences are formed, so by a number of notes in succession musical phrases are formed—some long, some short and fragmentary. In music which is set to words, the phrases will be found, as a general rule, to begin and end with the sentences. In instrumental, and all music having no words, a phrase is such a succession of notes as would seem to be speaking a sentence.

Here we have a phrase, and the sentence to which it is sung:

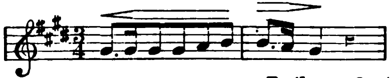


The following are simple instrumental phrases, culled from various sources, each of which, though unset to words, seems to clearly express a musical thought:

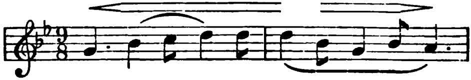
Mendelssohn, "Rivulet."



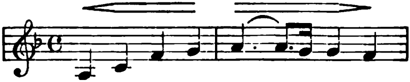
Schubert, Op. 147.



Beethoven, Op. 79.



Schumann, Op. 21.

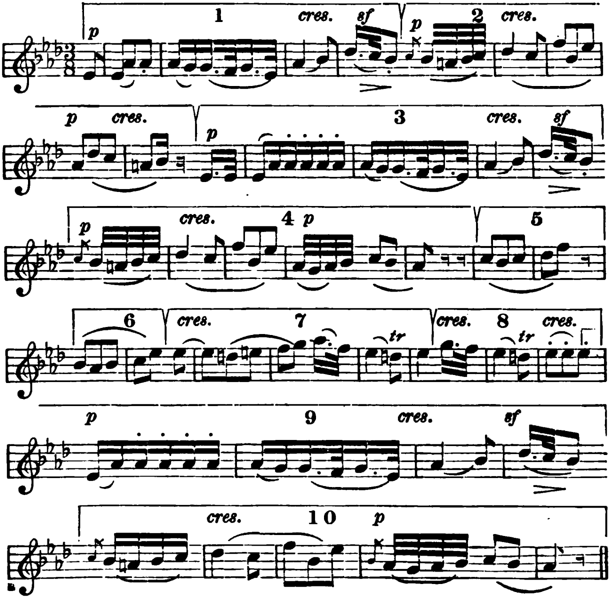


It will be observed in these examples that the notes in each of the phrases rise, and then fall again, and that a *crescendo* has been marked where they rise, and a *decrescendo* where they fall.

This would be the natural way of phrasing such passages, whether the marks of expression were given or not. And though we cannot lay down a rule and say that rise and fall in the notes of a phrase must be accompanied by increase and decrease in the tone power, we can safely say that such an interpretation of a passage which rises and falls is more likely to be correct than any other. Where departures from this method of phrasing are desired, they will be indicated by expression marks in the composition.

In the following example (an air of Beethoven) the phrasing of the passages is very fully suggested by expression marks, and an examination of the phrases, which have been marked off by lines above them, will give us further teaching upon this interesting subject:

Beethoven, Op. 26.



The idea of increase to the high note in the phrase finds constant expression here. In phrase 1, the *crescendo* at bar III. leads up to the D♭, bar IV., which is the highest note in the phrase. So in phrases 2, 3, 4, 7, 9, and 10, increase is made to the prominent note, after which we have in most cases a *decrescendo* or *piano*, indicating a softening down of the phrase at the finish.

This is the "shading" referred to at the commencement of this chapter, by the observance of which phrases are made interesting in form.

The short phrases 5 and 6 are both alike in form, and rise to a high note at the finish. There is no *crescendo* mark here, however, and the slur is our only guide to the correct interpretation of the passage. (Note on slurs, page 39).

In phrases 7 and 8 will be found an interesting departure from the ordinary form previously described, for we have *crescendo* marks throughout the two phrases. The melody is here pressing towards some object, which it does not attain in phrase 7, nor in phrase 8, and the continued striving after something is expressed in the continued increase of tone right up to the point where rest is found in the return to the previous subject.

From a study of the foregoing examples the student may gather a sufficient amount of information to enable him to analyze other compositions for himself. An increase of interest in the music thus studied, as well as a clearer view of its meaning, will follow as the reward of his pains.

The first aim should be to discover where each phrase begins and ends. Then study what may be called their *punctuation;* for in music, as in literary composition, the sense may be very much interfered with by a non-observance of the *stops.* These are not marked for us in music, but the habit of mentally observing them should be formed, that the relation of the phrases one to the other may be made clear.

The manner of making clear the *form* of phrases has already been pointed out. Countless varieties of form exist, but *roundness* may be looked for in all as a chief characteristic.

In the highest class of musical composition interesting forms are found in each of the parts of which it is composed. By a careful observance of light and shade the beauties of such music are made apparent, and even the uninitiated cannot fail to notice its charms.

But beneath all beauty of form in music, to be felt by all who have been endowed with true musical instinct, is the living spirit of the composer himself, though the bodily presence may be lost to us forever.

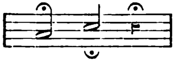
To feel this spirit for ourselves, and to manifest it through our playing or singing, to others, demands more than the observance of light and shade, or obedience to mere rules of any kind. These we must have, for although they do not reveal the spirit of music, they are the medium through which it makes itself felt. They are the body in which, for the time, it dwells—each phrase a feature, the expression of which tells of the life within.

Therefore, study light and shade, as the artist studies the lighting of his picture, that the musical story, like that depicted upon the canvas, may lose none of its meaning.

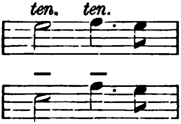
CHAPTER VI

ORNAMENTATION IN MUSIC

THE means of embellishing music are of two kinds—1. Those which affect its *time;* and 2. Those which affect its *notation*. In each of these kinds there are generally accepted forms of which a definite description can be given.

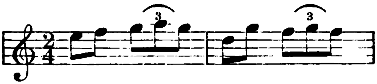


Pause.—First among these we may mention the *pause*, a sign written over or under a note or rest which indicates that such note or rest is prolonged beyond its strict time value. No fixed length is allotted to the pause—the performer must dwell upon the note or rest just as long as may seem in keeping with the fancy of the piece. It must, however, be a distinct break in the time—a sort of resting-place in the composition.

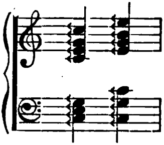


Tenuto.—Should the composer wish the note to be merely well sustained, but not prolonged beyond its value, the mark *ten.* (an abbreviation of *tenuto*, "held,") would be given, instead of the pause; or the note would have a straight line above or beneath it, which means that such notes are to be fully sustained.

Triplets.—A pleasant change of rhythm is obtained in music by the introduction of *three* notes to the time of *two*. Over such three notes a figure three is placed:



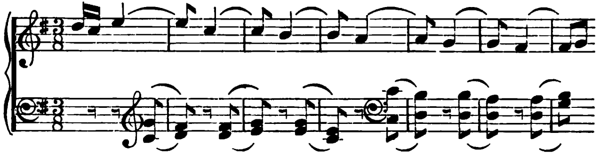
Such groups of three notes are called *triplets*. They may be introduced in some compositions upon occasional beats only, or in others throughout a prolonged passage. In Mendelssohn's *Lied ohne Worte*, No. 20, they occur either in the treble or the bass part of almost every bar, and in such compositions, when the player can render the triplets of one part, and the even notes of the other, each with their proper time value, a very charming effect is produced.



Arpeggio.—A pleasing and ornamental method of playing chords is that which is termed *arpeggio*, meaning "in a harp-like" manner. This is indicated by a waved line before the chords, and the notes of such chords are played, not together, but rapidly one after the other, from the lowest to the highest. This manner of playing chords is common upon the harp, the fingers of the player plucking the strings rapidly one after the other from the bottom note to the top, and it is this style of playing which the performer must imitate when chords are marked as described. These are usually called *spread chords*.

Syncopation.—By displacing the natural accent in a composition, binding the last note of a bar to the first note of the next, thus prolonging a note beyond its expected length, and causing the part to fall for a time a beat behind, another pleasing change of rhythm is effected. This is called *syncopation*, and an example, in very simple form, is appended:

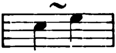
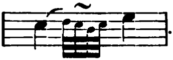
Mozart, Sonata No. 5.



Syncopation in its more elaborate forms may more fitly be studied when the whole subject of composition is taken up.

Turn.—First among note ornamentations must be placed the *turn*, since it is, perhaps, the most frequently used, and, at the same time, the most graceful in effect, of all embellishments.

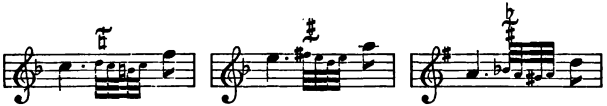
The notes of a turn are not usually written; signs are employed which save this trouble, while they indicate quite clearly the notes desired.

A curved line ∼ is the sign for a turn, and the course of this line shows the course of the notes of which the turn is composed. For instance, a turn thus,  is rendered in the following manner: . The small notes here given show the turn, which in its movement follows the shape of the sign.

The notes of the turn, unless otherwise marked, must always be the notes of the scale in which the piece is written.

Chromatic alterations of the notes of a turn are indicated in the following manner: An accidental *above* the sign $\overset{\flat}{\sim}$ $\overset{\sharp}{\sim}$ $\overset{\natural}{\sim}$, means that the *upper* note is to be made flat, sharp, or natural; an accidental below the sign $\underset{\flat}{\sim}$ $\underset{\sharp}{\sim}$ $\underset{\natural}{\sim}$ means that the *lower* note is to be similarly altered.

The following are examples of turns thus chromatically altered, the small notes showing how they should be played:

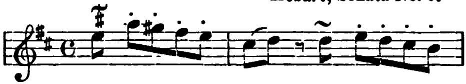


The time of the four notes of the turn is taken from the written note that precedes them. The pace at which they are played will vary according to the spirit of the piece and the taste of the performer. In slow pieces they will naturally be taken in a smooth and measured style; in quick pieces in a brisk and spirited manner.

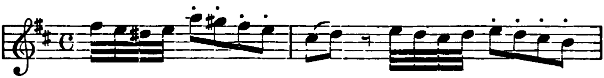
It will be observed that the turn, so far considered, has been *between* two notes, and that it figures as an ornamental passage from one note to the other.

Turn over a Note.—The sign will frequently be found written *over* a note thus:

Mozart, Sonata No. 9.

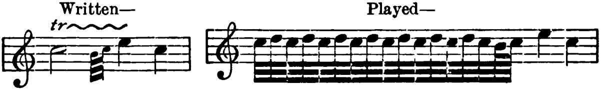


the rendering of which passage would be as follows:



the difference being that in this case the note written is *omitted* at the beginning of the turn. Wherever this form of the turn is desired, the sign is, or should be, written *over* the note, as in the example given.

Shake.—A shake, written *tr* (the first two letters of *trillo*), consists of the first two notes of the turn—*i.e.*, the note written and the note above, rapidly repeated throughout the entire length of the note over which the sign is placed. Its continuance is generally indicated by a waved line, thus:



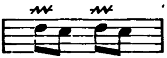
The two little notes, written after the half-note, and played at the end of the shake, make its notes those of a complete turn; and this, in fact, a shake very frequently is, with the repetition of the first two notes as described.

The small notes that end the shake are not always written, but they may consistently be played, excepting when the next note written is the same as the note on which the shake occurred, or when it is the next note below it.

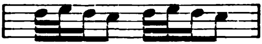
It is also necessary to omit them when the passage in which the shake occurs is a rapid one, and the shake-note one of short duration.

An accidental over the sign $\overset{\sharp}{tr}$ $\overset{\flat}{tr}$ $\overset{\natural}{tr}$ means that the note used in the shake with the written note is sharp, flat, or natural, as the case may be.

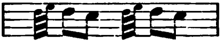
Mordente.—The embellishment known as the *Mordente*, written, also consists of the first two notes of the turn, but of these only.



The passage here given would, according to general rule, be played in the following manner,

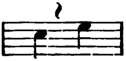


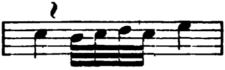
the accent falling upon the first note of the group. Other interpretations in regard to the time of playing such notes may sometimes be given with equal correctness. The two little notes may, for instance, be played before the written note as if written:



There being no distinctive sign to indicate that the time of the written note is not to be interfered with by the embellishment, the composer must, to make his intention clear, write the notes out in full when he desires the *mordente* to precede the written note. But composers have certainly not always done this, and performers are frequently left to the exercise of their own judgment, or their knowledge of the traditional rendering of the piece in interpreting these fanciful touches in the works of many of the great masters.

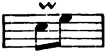
Inverted Turn.—The *turn* and the *mordente* may both be inverted, though they are but seldom used in this form.

An inverted turn, written  would be played

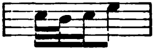


the notes being the same as the ordinary turn, but differing in their order, the note *below* the written note being played first.

Inverted Mordente.—The inverted *mordente* is written—



and played,



the note below the written note, as in the inverted turn, taking the place of the one above.

Many other forms of ornamentation have been devised by modern composers—the genius of Chopin, for example, having given us, in his pianoforte works, a most wonderful variety. These, however, are all indicated by small notes, and the method of interpreting them will need no explanation here.

All ornamental touches, peculiar to a particular instrument or to the voice, such as the *portamento—i.e.*, sliding from note to note; the *tremolo—i.e.*, rapid reiterations of a note; the *pedal* effects of the pianoforte, etc., though they might properly have a place here, must be left over for consideration when other subjects, upon which they bear more closely, are before us.

CHAPTER VII

ON SINGING

A CONTROL of the voice in singing is generally the earliest indication of the possession of a musical nature. Infants under two years of age may often be heard singing simple melodies quite correctly in time and tune, showing a true ear, and a control of the vocal organ which is really wonderful.

It is as natural to many children to sing as to laugh, and with careful training and good example almost all would grow up well able to make satisfactory use of their voices.

In the early voice training of children the practice of dealing with them collectively rather than individually is a mistake. Class singing, while an excellent thing in itself, is not all that is needed in the proper cultivation of the delicate vocal organ.

If in our schools five minutes' individual training took the place every now and again of the half-hour's class practice, the pupils would benefit immensely. Every child should be taught to sing *alone*, that the faults of style and production which flourish unobserved in the class may be corrected before they become fixed habit.

It is no uncommon thing, as every professor of singing knows, for young people, upon taking their first lessons in "solo" singing, to have to undo the practice of years before they can make any start at all on a right course. There is a fear of hearing one's own voice which ought never to exist. In some it is an absolute bar to all progress in vocalization, robbing the voice of purity and power, and making the practice of singing within hearing of others a pain rather than a pleasure.

Let every child who has the singing voice be encouraged to use it often enough to become accustomed to its sound, and accustomed also to the sensation of letting other people hear it.

The nature of the faults to be looked for and weeded out is pretty much the same in youthful voices as in those which are mature. We need not, therefore, treat specially of the child voice, but pass on to consider it in its "settled" state.

The "settling" of the voice follows upon the period known as the time of the "breaking" of the voice, during which time singing should cease.

The term "breaking" is more commonly applied to boys' voices than to girls', since it has reference to a *break* in the sound of the voice, and this is more apparent in the one than the other. A similar change of voice occurs in both sexes, however, and is due to a somewhat sudden enlargement of the larynx, taking place at the age of from fourteen to sixteen, sometimes even later, and sometimes earlier. In boys the change usually causes a considerable deepening of the tone, and an octave or more of high notes goes from the voice entirely. In girls, owing to the fact that the change is more a *lengthening* of the larynx than a *broadening* of it, the voice does not alter much in pitch, though during the process of change a loss of control and power is noticeable in the high notes; this, however, gradually returns with judicious practice. As soon as the voice becomes fairly manageable again after breaking, its natural compass should be ascertained by careful scale exercise, taking all notes both high and low that are within easy reach.

In this, as in all other matters of voice training, it is impossible for one to do so well alone as with the aid of a teacher. The hints here given may, however, render service to those wishing to make the best use of the voice they possess.

First in importance in the practice of singing is the management of the lungs, and attention should, at the very beginning, be given to this exercise, which is the foundation of vocalization.

Management of the Lungs. — The quantity of breath usually held in the lungs, while sufficient for ordinary speech, is not sufficient for the supply of the vocal organ in singing. We must, therefore, endeavor to increase the storage of air within the chest, and become, at the same time, so accustomed to the greater expansion of the lungs that we can still breathe quite steadily.

Position.—*Position* will have a great deal to do with our accomplishing this; therefore the familiar advice must here be given: Stand upright when singing, the head and shoulders being thrown well back, and the chest and lower part of the body expanded and well forward.

The object of throwing the head and shoulders well back is to lift the weight of these parts off the lungs, which will at once expand of their own accord to nearly double their ordinary size, giving an equivalent increase in the quantity of breath within them.

The pushing of the lower parts of the body outward must be understood as implying *an enlarging* or *expanding of these parts* by a physical movement, which, with a little practice, can be performed as easily and as rapidly as that of opening the hand. The increased space within the body which this movement produces is at once of benefit to the lungs above, which swell

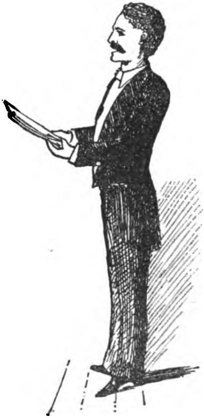


Fig. 20.

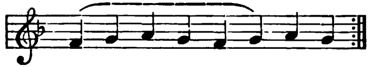
out and fill whatever room we may thus make for them, providing breath sufficient for the singer's every need.

A Full Breath.—The process of drawing in breath through the mouth and nostrils by what is called a *deep inspiration* will be seen to be not only slow and tedious, but absolutely wrong for the purpose of vocalization. The incoming breath in this case has to lift off or drive away all the surrounding and obstructing parts of the body before the lungs can fill, requiring an expenditure of time and strength which the singer cannot give.

In the process previously described, the one movement which the singer need be careful to perform is the throwing of the head and shoulders back, and the expanding or pushing outward of the lower part of the body. A full breath is by this method obtained instantly.

The proof that the action is correctly performed will be found in the *sound of in-rushing air* which will be heard as the lungs expand to fill the space made for them.

Retaining the Breath.—Having obtained the full breath by this rapid and easy process, it will be necessary to bestow some pains upon the practice of *holding it.* Let the body be held in the attitude described for a few seconds only at first, gradually increasing the time with daily practice, until the muscles have become so accustomed to their work that the strain imposed upon them is no longer noticeable. The storage of air within the lungs will thus become considerably increased, and it will be found possible to sing a short exercise such as this many times over with one breath:



This work of laying a foundation upon which the voice is afterwards to be built up cannot be hurried, and a good many weeks may profitably be spent upon it before attention is turned to the voice itself.

Assuming this to have been done, we can pass on to the very interesting study of *voice production*, under which head must be considered all matters having relation to the quality of tone produced.

Voice Production.—However much Nature may have done for us at the start, it is well that every one who wishes to become a finished singer should be willing still to listen and learn. Humility may be the principal characteristic of singers in general the world over; we do not say it is not. At any rate, those who know how much there is to learn before perfection is attained in the art of vocalism will recognize the absolute necessity of this quality in the beginner. We may naturally have a clear voice and an easy production, but it does not follow that we know how to sing. Until some power bestows upon us the gift *to hear ourselves as others hear us* we cannot be the judges of our own voices, nor of our own style in singing.

Roundness of Tone.—The chief feature of vocal tone, like that of all wind instruments which imitate the human voice, should be *roundness*. The eye must tell the ear what is meant by this. The channel through which sound passes in the flute, oboe, clarionet, bassoon, horn, trumpet, trombone, and all similar instruments, is *perfectly round*. The eye perceives this, and the ear, in its own way, perceives it, too, by the quality of the sound produced. In the king of instruments, the organ, which combines in itself the qualities of all the instruments just mentioned, the metal pipes are all perfectly round, and where these are properly voiced the tone is pure and sweet. The wood pipes, it is true, are square, but their tone is easily distinguished from that of the round metal pipes, from which the grandest and noblest tones are invariably obtained. Roundness in the channel through which it passes, and from which it is given out, undoubtedly imparts to sound a richness and smoothness of quality. Destroy the roundness of the organ pipe by bending or twisting, and just as the eye sees a disfigurement on the surface of the pipe, so the ear hears a disturbance in the quality of the tone.

Roundness in the pipe of the vocal organ is as necessary to the production of good tone as we find it to be in other instruments, and the following hints may serve to show what is to be attained in this direction.

Let it be understood that the singer is at present using only the vowel *ă*, sounded as in *Amen* when sung, or as in *father* when spoken.

The position of the head recommended in the hints upon breathing is also favorable to the production of roundness of tone in singing. Should the head be drawn down so as to press upon the throat, or allowed to drop forward upon the chest, the openness or roundness of the sound passage will be interfered with. Therefore, let the head be held *well up*, taking care, at the same time, to do this in a manner which is free from any approach to stiffness.

Opening the Mouth.—To say that openness of mouth is necessary to the production of good tone is but to repeat what has been said so often that there is a danger of the remark being unheeded. Those who sing believe that they always do open the mouth, and think the advice in their case altogether superfluous. A test would prove whether this is so or not, and every one should be willing to apply it.

A mirror will tell us, in the first place, if we open our mouth or not in singing. But we must learn to open it *when the mirror is not before us*, or we shall not have gained much by this test. Let a measure of the distance between the front teeth be taken while singing, *away from the mirror*, and we may find ourselves somewhat deceived as to the openness of our mouth. When the lips are parted at all, we cannot, without measuring, or seeing their reflection in the glass, determine the exact distance they are apart. Thus it is that so many think they are giving their tone ample room when the passage between the teeth through which the voice is being squeezed would not admit, perhaps, the end of an ordinary lead-pencil.

Let the mouth be opened in an easy, natural way. Stiffness of movement will be fatal to clear enunciation, for while roundness is to be the chief characteristic, remember that the mouth is a mould which should be constantly changing in shape with every change of vowel tone to be sung.

The lower jaw should be allowed to drop precisely as it would in sleep if unsupported; or, as some prefer to put it, just as it does in the act of yawning. At the same time the muscles which govern its movement must be under perfect control, or again enunciation would be interfered with, though in a different way.

Position of the Tongue.—It is quite possible for the mouth to be well open in the manner described, and yet for the passage from the throat, *through the mouth,* to be unsatisfactory. The tongue is here the common cause of hinderance to the sound. This must be kept well *down* and *forward,* so that when singing the open vowel ā it is possible with a mirror to see into the throat passage at the back of the mouth. Anything which prevents our thus seeing freely *into* the throat will also prevent the sound from coming *out* of it.

Nasal Tone.—When any obstruction is offered to the voice by the tongue, or when the passage from the throat into the mouth is not properly opened, the tone becomes *nasal* in quality. To test the voice in this respect, let the same open vowel be sung while the nostrils are closed and opened by a succession of pinches from the thumb and finger of one hand. If we find that the closing of the nostrils shuts off some part of our tone, the voice is not free from this nasal defect. If the tone remains the same in power and quality (as it should do), being quite unaffected by the alternate closing and unclosing of the nostrils, we then know our production to be right in this particular respect.

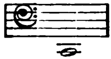
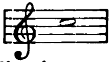
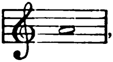
Breathy Tone.—A thick, cloudy tone is the result of breath escaping too freely through the larynx, only a part of the breath being converted into tone. In this case too wide a passage is allowed between the vocal chords, and that part of the air passing midway between them is not affected, as it should be, by their vibration. To remedy this defect, begin by singing the softest sound it is possible to produce. No breath must be allowed to pass into the mouth until it has been converted into pure tone. In other words, this soft sound must be sung, not *whispered.*

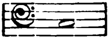
A Light a Test of Purity.—Should a test be necessary here to satisfy us that our tone is pure, let a lighted wax match or taper be held close in front of the mouth while singing the open sound as before. A pure tone will not disturb its flame in the least; a *breathy* tone will *blow it out.* The practice of thus singing with a tone which is free from all breathiness must be continued with gradually increasing power of voice, until the *light* test can be applied successfully to our loudest as to our softest notes.

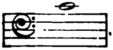
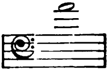
Intonation.—Having obtained the roundest, sweetest, purest tone possible, we must now see to it that our *intonation* is true. By true intonation is meant perfect agreement in pitch with the accompanying instrument, also the correct taking of intervals in passing from one note to another.

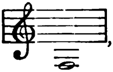
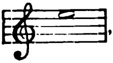
In many instruments the notes are tuned already for use. We touch the key, and thus obtain the sound, the pitch of which we have done nothing and can do nothing to control. In instruments, however, of the string class, played with a bow, the performer controls the pitch of the notes almost entirely. For all sounds, excepting the four open notes of the violin, the player must touch the string at such a point as will give exactly the pitch required; the finger being too high up on the finger-board, the note is sharp; too low down, it is flat.

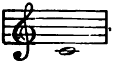
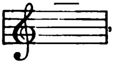
Tension of Vocal Chords.—In a similar though much more subtle and wonderful manner the singer controls the pitch of the tones of the vocal organ. By the exercise of the will upon them, guided by a musical intellect, the vocal chords can be made to change in tension and length, and consequently in rapidity of vibration. A low sound being required, the vocal chords will be held at their loosest tension and greatest length, and the vibration being comparatively slow, the tone will be low in pitch. For a high sound the vocal chords will be increased in tension and shortened in length; their vibration will then be rapid and the tone high in pitch. But not only have we the power of changing the length of the vocal chords, we can change also their degree of looseness or firmness of tissue, by which means the compass of the singing voice is wonderfully extended.

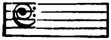
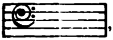
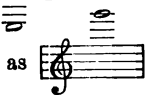
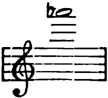
Compass of Male Voices.—By the exercise of this power in one direction a bass singer can produce from his vocal chords, which only measure, perhaps, an inch in length, such a deep tone as in the organ would be obtained from an open pipe eight feet long! The rate of the vibrations which generate the sound written  would, at a medium pitch, be sixty-six in one second of time. English concert pitch is higher than this, the Philharmonic  being 454 vibrations in a second. In all the following quotations we shall take the International pitch, 435–A , as our standard. Upon the grand pianoforte the string which produces the low C just quoted is usually over four feet in length. By a loosening of the vocal chords the singer can make them, short as they are, vibrate as slowly as this long, heavy string of the piano.

With the ascending scale the rapidity of vibration increases, doubling exactly with every octave. When the voice gives forth this note, , the vocal chords are vibrating exactly 132 times in a second. In a scale upon the organ which started with a pipe eight feet long, this note would be produced by one four feet long. Upon the piano the string which sounds this note is not reduced to half the length of the lower C; a lighter wire is used, and a quicker vibration is thereby obtained. We shall discover, however, that the natural result of shortening a string by half is to cause it to sound a note exactly an octave above the note produced by the whole string.

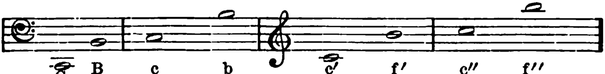
When we have ascended another octave, and have reached the note written , the vibrations of which are 264 in a second, we still have not reached the limit in higher sounds of an ordinary bass voice, while the tenor voice, which has not the deep notes of the bass, will reach upward as high as the note , the vibrations being 435 in a second.

Compass of Female Voices.—The ordinary compass of contralto voices is from the note , with 176 vibrations in a second, to , with 616 vibrations in a second;

the still lighter organ of sopranos having a range usually from , 264 vibrations, to , in sounding which note the vocal chords vibrate at the rate of 1056 beats in a second.

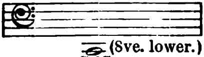
Compass of Exceptional Voices.—Lower sounds than those quoted are often produced by the human voice. An exceptionally low note for a bass would be  or , while high sopranos sometimes reach such extreme notes as  or , the last note having over 2000 vibrations in a second!

The method, now generally adopted, of showing the particular octave in which a sound occurs, is as follows :

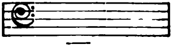


(Great Octave.) (Small Octave.) (Once-accented 8ve.) (Twice-acc. 8ve.) etc.

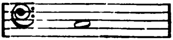
The pitch of organ pipes is, however, still named after the old system, as follows :



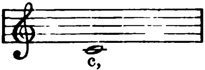
(8ve. lower.)
CCC,
(or) 16 ft. C,
(or) Three C's.



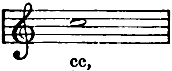
CC,
8 ft. C,
Double C.



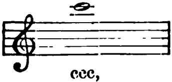
C,
4 ft. C,
Tenor C.



c,
2 ft. c,
Middle c.



cc,
1 ft. c,
Treble C.



ccc,
6 inches c,
c *in alt.*

The octave below CCC being CCCC, and that above c *in alt*, c *in altissimo*—cccc. Some theorists use ${}_1C_2C$ and c^1c^2, etc.

From these remarks it will be seen that intonation is not a thing to be lightly guessed at. Perfection in this matter must be sought for in an earnest and painstaking manner. By practice the control of the vocal chords can be wonderfully increased, enabling the singer to add many a charm to the singing of a simple ballad.

Portamento.—It is possible, with good effect in singing, to slide from one note to another—that is, to continue singing while the pitch of the lower sound is raised to that of the higher, or *vice versa*, the voice covering all sound lying between the two notes.

This style of singing, called *portamento*, is an ornament when in its proper place, but is the most abominable of all disfigurements when employed injudiciously.

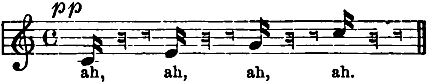
It should be used only in music of the smoothest style, and the following two suggestions remembered whenever it is employed:

1. *Let weight be taken off the voice during its passage from one sound to the other, that the intermediate sounds be not so prominent as those at the start and finish.*

2. *Pass quickly from one sound to the other, that the ear may not have time to dwell upon any sound of which the slide is formed. Or, in other words, do not begin to slide away from the first note until it is time to sing the second.*

Attack.—At the very commencement of a sound, see that it is true in pitch. It is possible to tune the vocal chords by a mental process, having them quite ready to give forth the desired sound before we send up breath to start it. A common fault in singing is that of tuning the voice *after* the note is sounded. The start is made upon some low note, and the voice is immediately screwed up to the pitch required, which process is repeated more or less upon all the sounds sung. This is a case of the *slide* being very much out of place, and wherever a trace of such a fault is found, the greatest pains should be taken to remove it.

To attack notes with true intonation—that is, to make the pitch correct from the beginning of the sound—should be the aim of every singer. If, upon examination, we find ourselves addicted to the habit of *tuning the voice up* to the required sound *after commencing* to sing the note, exercises of the following nature should be practised:



These notes must be very short, and should be sung as softly as possible, while, at the same time, they are lightly touched upon the piano.

As soon as these notes can be sung with perfect ease, the pitch of each being found to agree with the note upon the piano, the exercise may be sung in a higher key.

Such practice as this should be continued until we have become accustomed to tuning the vocal chords true to the note before we sing it. There must be no straining or pinching of the throat. The action necessary to the accomplishment of this should be an easy and natural accompaniment to our *thought of the sound* we wish to sing.

The fault of sliding up to sounds in the manner described arises sometimes from a difficulty in sounding consonants up to a given pitch.

The previous exercises should therefore be sung to all such sounds as la la, ta ta, fa fa, ca ca, and the various other consonant alternations that will suggest themselves.

Flexibility of Voice.—The practice of singing scales is, of course, of great benefit to the voice. By this exercise flexibility is obtained, while, sung with increase and decrease of tone, such practice will also bring with it a development of power in the vocal organ.

It has already been said that we do not hear our own voice as others hear it; we probably should not know it if we did. It vibrates *within* our own head, while the sound of other voices falls upon our ears from without. Unaided by a teacher, therefore, we may not get as far along the road to finished vocalism as it is possible to go. The careful following up of the various hints contained in this chapter will, however, bring the reward of considerable advancement to "those who have ears to hear."

CHAPTER VIII

THE ORGAN

THE opportunity of playing upon the organ comes to many who cannot easily obtain instruction upon the instrument. The remarks of the following chapter are intended to convey to these the information usually derived in early organ lessons. We will assume that the pupil has already become acquainted with the key-board, since it is the same as that of the piano (excepting that its compass is smaller), and also that a general knowledge of music has been acquired. In all other matters we will treat the pupil as a beginner, and endeavor to give such hints as would lead him satisfactorily through the difficulties which first of all present themselves. Although the blowing of the instrument does not devolve upon the player, it is important that he should have a full knowledge of this department to start with. More harm can be done to the organ by bad blowing than by bad playing, therefore see that this duty is always properly performed, according to the following directions:

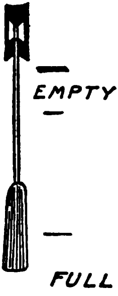


Fig. 21.

The bellows' handle should be firmly grasped near the outer end, and then moved down and up with a *slow, sweeping stroke,* which must be absolutely free from all *jerking.* An indicator usually shows the amount of wind contained in the reservoir, and this should be kept as nearly as possible in the position shown in the illustration.

With a soft organ a very slow stroke will suffice to keep in the wind; a loud organ will require a quicker and stronger stroke; in all cases the *indicator* must be made to ride steadily in one place. Wind must on no account be blown when the indicator is at *full,* as this causes a straining of the wind-chest, and gives annoyance to the player by the noise of superfluous wind rushing from the escape-valve.

Having given these instructions to the blower, we will take our seat at the key-board, and endeavor to become acquainted with the stops of the organ.

SWELL.

Oboe.
Cornopean.
Mixture.
Flautina.
Principal.
Stopped Diapason.
Dulciana.
Open Diapason.
Bourdon.
Tremolo.

COUPLERS.

Great to Pedal.
Swell to Pedal.
Swell to Great.

GREAT.

Trumpet.
Mixture.
Fifteenth.
Twelfth.
Principal.
Harmonic Flute.
Gamba.
Clarabella.
Open Diapason.
Double Diapason.

PEDAL.

Double Open Diapason.
Bourdon.

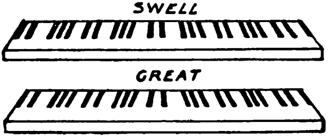


Fig. 22.

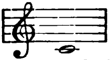
The instrument before us is one of moderate size, and the information necessary to an understanding of its various appliances will not be more than is generally required by the amateur organist.

We have here a two-manual instrument, the upper manual, or row of keys, being called the *Swell Organ*, and the lower, the *Great Organ*. On either side of the manuals are the stops, which in this organ are twenty-five in number. The upper nine stops on the left-hand side act upon the Swell Organ; the upper ten stops upon the right-hand side act upon the Great Organ.

The Great Organ.—First let us draw the stop "Open Diapason" from those on the right, and play a simple chord upon the lower manual. The notes should be pressed firmly down to the bottom at once, and we then hear the full clear tone of the pipes sounding out the chord we have struck.

Open Diapason, 8 ft.—The pipes that are speaking are those which appear for the most part in the front of the organ—usually the decorated or gilded pipes. Of these there are fifty-six in all, which we shall find is exactly one for each note on the manual. We touch the lowest note of the key-board, C, and wind is at once allowed to pass to the longest of these pipes. Touching the next key above, C♯, the next pipe (one a trifle shorter) is heard to speak; so passing upward in the scale we should hear each pipe in turn, until we reached the short pipes which are placed away out of sight behind their gilded relations.

We notice that beneath the name of the stop is printed 8 *ft.*; this has reference to the length of the longest pipe of this set, which we should find to be eight feet from the opening near the foot to the opening at the top of the pipe. By this mark upon the stops we can determine their pitch. If we draw other stops marked 8 *ft.*, and play the same note for each, say

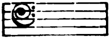
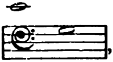


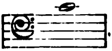
, we shall find the pitch in every case the same, though different qualities of tone exist, which may be explained later on.

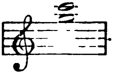
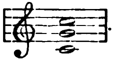
Any stop marked 8 *ft.* can be used separately, though some are more suitable for separate use than others; the tone of each will be found to correspond in pitch to that of the piano.

Principal, 4 ft.—Putting in the eight-feet stops that may be out, we will draw the one marked *Principal*, 4 *ft.* We now find that the notes we play sound *an octave higher* than they did when an eight-feet stop was in use. The *Principal* is a complete set of pipes, one for each note of the key-board, like the *Open Diapason*, but starting at the bottom with a pipe four feet long, which sounds a note exactly an octave higher than an eight-feet pipe. This stop is used to give brightness and fulness to the tone of the eight-feet stops, with which it should be combined.

Harmonic Flute, 4 ft.—We have here another four-foot stop, which will therefore be of the same pitch as the one we have just considered. The tone of this stop, however, is much richer and sweeter than that of the *Principal;* and, therefore, while it may also be combined with eight-feet stops, it is more effective as a solo stop.

Twelfth, 2⅔ ft.—This stop is called the *Twelfth*, because it sounds a twelfth above the note struck. Thus with the twelfth alone, if we strike  (the lowest note of the key-board) we obtain the sound , twelve notes above. This stop can only be used in combination with others, and, as it would be objectionable if prominent, it must never be drawn unless a large number of other stops are speaking. Its use is to give brilliance to a full organ, and the idea of the stop has been derived from the natural harmonics of a string, the first of which is the *octave*, and the second the *twelfth*.

The Fifteenth, 2 ft.—This stop speaks two octaves (a *fifteenth*) above the eight-feet stops, and thus from the lowest note of the key-board, the fifteenth alone would give us the sound , two octaves above. In building up a full organ, this stop should be drawn before the *Twelfth*, although, owing to its higher pitch, it is placed above it. The *Fifteenth* is used in combination with the full eight and four feet tone, to which it adds much brightness.

Mixture.—Many varieties of this stop are to be found, but their use is in all cases the same—viz., to give brilliance to the full organ. As a general rule the *Mixture* should therefore be drawn only when all the other stops of the organ then being played upon (the *Great* or *Swell*) are out. A *Mixture* marked "two ranks" gives two sounds for each note, which two sounds are high harmonics of the note struck. Thus, putting down the lowest note of the key-board, the *Mixture* alone being out, we hear, most probably, the notes . If our *Mixture* be one of three ranks, we hear three sounds for every note struck, which for the low C may be the following: .

Gamba, 8 ft.—The tone of this stop is very different from that of the stops we have so far considered. It came into the organ originally as the *Viol-di-Gamba*, and was intended as an imitation of the tone of that stringed instrument. The *Gamba* is a louder stop than the *Viol-di-Gamba*, and its tone is as nearly like that of stringed instruments as any stop at present invented. It is most useful as a solo stop, but in combination with other stops some very pleasing effects may be produced.

The pipes of all the stops thus far spoken of are of metal, differing slightly in shape in the different stops, but being for the most part of the type of those visible in front of the instrument.

Clarabella, 8 ft.—The *Clarabella* is a sweet, flute-like stop, the pipes of which are of wood. The tone of this stop is very serviceable in solo effects, in soft voluntaries, or in playing over a hymn tune—the melody upon the *Clarabella*, and the accompaniment upon a softer stop upon the swell. In some organs the *Doppel Flöte* (or *Double Flute*) may take the place of the *Clarabella*, which in quantity of tone it somewhat resembles.

Double Diapason, 16 ft.—This stop is usually of wood, and, being of sixteen-feet tone, it sounds an octave lower than the *Open Diapason*. The pipe which sounds the lowest note is only eight feet in length; the sixteen-feet tone is produced by inserting a plug in what is usually the open end of the pipe, which has the effect of deepening its tone by an octave.

In large organs the *Double Diapason* is frequently an open metal pipe, the lowest note being produced by a sixteen-feet pipe; but a great deal of space is required for the stop, and it is very costly.

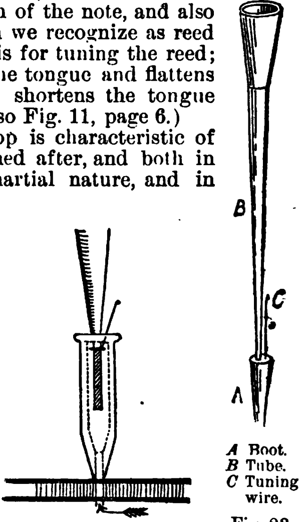
Trumpet, 8 ft.—It will be noticed that this eight-feet stop is placed away from the others, as also are two such stops for the other manual. They are so separated because they belong to a different class, being what are called *Reed* stops. In these the pipes are of altogether different shape from those we have considered, and the tone is produced upon an entirely different plan.

Within the metal "boot," A, is a tongue of brass, over which wind passes in its passage to the tube, B. The vibration of this tongue governs the pitch of the note, and also gives to it that character which we recognize as reed tone. The projecting wire, C, is for tuning the reed; striking it upward lengthens the tongue and flattens the tone, striking it downward shortens the tongue and sharpens the tone. (See also Fig. 11, page 6.)

The tone of the *Trumpet* stop is characteristic of the brass instrument it is named after, and both in solo passages of a stirring, martial nature, and in marches for the full organ, it is most effective.

Number of Pipes in Great Organ.—There being fifty-six pipes for each stop, of which our *Great Organ* has ten, it will be seen that, counting three ranks for the "Mixture," we have twelve times fifty-six pipes in our *Great Organ*, 672 in all, the player having perfect command of each one.

The Swell Organ. — We now pass over to the stops on the left-hand side, which, we shall find, speak on the upper manual.



A Boot.
B Tube.
C Tuning wire.

Fig. 23.

The *Swell Organ* is so called because all its pipes are enclosed in a large wooden case, in the front of which are shutters of *Venetian* pattern, which can be opened and closed by the foot of the performer, causing the tone to "*swell*" out and die away again. The swell pedal will be found either in front or to the extreme right, and, pressing this down with the right foot, the shutters will open; allowing it gently to rise again, they will close. There are three kinds of Swell Pedals in general use: The *Balanced Swell Pedal*, which is placed in front, is used by pressing the heel of the foot to open, and pressing the toe to close the swell-box. The *Ratchet Swell Pedal*, which is placed on the extreme right, has a *ratchet* which stops the Swell Pedal from closing when it is pressed down ; by pushing aside the outer guard, the pedal is released and closes. The old style Swell Pedal has merely a catch to hold it down or open ; and, after using the organ, the swell-box should *always be left thus open*, that the pipes within may stand at the same temperature as those without.

Open Diapason Swell, 8 ft.—Among the *Swell Organ* stops are several of similar names to those of the *Great Organ*. These differ from each other only in power of tone. The *Open Diapason* of the *Swell Organ* is not so large in scale or so powerfully voiced as that of the *Great Organ*, though in quality of tone it is similar.

Dulciana, 8 ft.—The *Dulciana* is a soft-toned open metal stop of most agreeable quality. It is of immense service as an accompaniment to the soft stops of the *Great*, and is also very effective in quiet passages by itself. A soft stop called *Salicional* might, in some organs, be found in place of the *Dulciana*. This is a *Gamba* of small scale.

Stopped Diapason, 8 ft. (or *Lieblich Gedact*).—*Gedact* being the German name for *Stopped Diapason* and *lieblich* meaning *sweet*, this stop is, we perceive, a Sweet Stopped Diapason. It is usually of wood, and, as already described, by means of plugging or stopping the open end of the pipe, an eight-feet tone is produced from a pipe half the length. It stands in relation to the other stops of the *Swell* as the *Clarabella* does to the other stops of the *Great Organ*.

Principal, 4 ft.—Similar to the *Principal* of the *Great Organ*, but of smaller scale and less powerful tone.

Flautina, 2 ft.—A soft two-feet stop, which serves the same purpose in the *Swell* as the Fifteenth in the *Great Organ*. The tone of the *Flautina* is more sweet and flute-like than that of the Fifteenth, resembling as it does the *Piccolo*, by which name it is often called.

Mixture.—As in the *Great Organ*, a stop which gives high harmonics of the foundation tones, and imparts brilliance to the full organ. Often called *Dolce Cornet.*

Bourdon, 16 ft.—Practically the same as the *Double Diapason*, but of softer tone. It imparts great body to the tone in full, heavy passages.

Oboe, 8 ft.—One of the most pleasing reed stops, and serviceable alike for solo purposes and, in combination with other stops, for accompaniment. It is intended as an imitation of the *Oboe* or *Hautbois* (French) of the orchestra, though the tone of this instrument cannot be so faithfully represented in the organ as can that of some orchestral instruments.

Cornopean, 8 ft.—A reed stop of bolder character than the *Oboe*, intended, like the *Trumpet*, to imitate the tone of the brass instrument from which it is named.

Number of Pipes in the Swell.—Having nine stops in the Swell, and counting the *Mixture* as two ranks, we have here ten times fifty-six pipes, or a total of 560, which, added to the 672 in the *Great*, gives us a grand total, for the two organs, of 1232.

Pedal, Double Open Diapason, 16 ft.—Beneath the *Great Organ* stops on the right are two stops which speak only upon the pedals.

There are usually thirty notes upon the pedal organ, and drawing the pedal *Double Open Diapason*, we bring into play thirty pipes of deep, heavy tone, the deepest of which, the sixteen-feet pipe, we hear when we put down the lowest pedal with the foot. The pipes are of wood, and they form that effective rolling bass which is one of the chief characteristics of the organ.

Bourdon, 16 ft.—Like the *Bourdon* of the manuals, this is a stopped pipe, producing sixteen-feet tone from a pipe half the length, and forming an agreeable bass for the soft stops of the organ.

Total Number of Pipes.—Adding these two rows of thirty pipes to the total number contained in the *Great* and *Swell*, we find that our organ contains altogether 1292 pipes.

The Couplers.—The stops which remain yet to be spoken of are not speaking stops, but are mechanical appliances for coupling one organ with another.

Swell to Great.—With *Swell to Great* out, every note we play upon the *Great Organ* draws down the corresponding note upon the *Swell Organ*. It is thus possible, with all the stops of both organs drawn, to give forth the full tone of the *Great* and *Swell* combined. We may also effect any other combination we please, such as *Clarabella* (gt.) and *Dulciana* (sw.), or *Open Diapason* (gt.) and *Oboe* (sw.), by means of this useful coupler.

Great to Pedal.—With this stop out, all notes played upon the *Pedal Organ* draw down the corresponding notes upon the *Great Organ.*

Swell to Pedal.—Similarly this stop combines the notes of the *Pedal Organ* with those of the *Swell*, and thus we are enabled to make the bass agree with whatever combination we may be using for the hands.

Tremolo.—A mechanical device placed on a feed-trunk, near the bellows, which gives a vibratory movement to the air which similarly affects the sound produced. This stop is effective only on the softer stops of the Organ.

Combination Pedals.—Above the Pedals, and within convenient reach of the feet, are certain iron pedals for throwing out the stops in different combinations. The order in which these are placed, and the combinations they produce, vary so much that a definite description of these is not possible.

A good arrangement and a useful set of combinations for the organ we are considering would be as here shown:

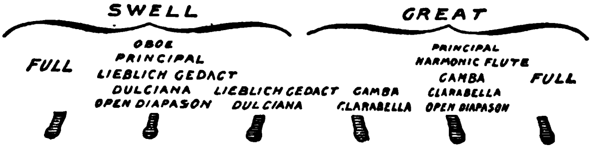


Fig. 24.

Choir Organ.—Should the organ upon which we have the opportunity of practising possess three manuals, the additional organ will be called the *Choir;* this will be the lowest of the three rows of keys. The stops contained in this organ may in several cases be found similar in name to those we have become acquainted with, and will therefore need no description. We may here find a beautiful and very useful reed stop, the *Clarionet,* which in many organs is a very perfect imitation of the important instrument of that name.

With a three-manual instrument we may be so fortunate as to have the *Vox Humana* stop, though this will most frequently be found in the *Swell.* The *Tremolo* is always drawn with the *Vox Humana.* This stop, if good, is a beautiful addition to an organ, imitating the human voice, as it does in some cases, with great exactitude. It is not, however, an unmixed blessing in an organ, for several reasons. It is more liable to get out of order than any other stop; it is subject to more abuses at the hands of incompetent or injudicious performers, and it is more dependent upon the acoustic properties of the building for effect.

32-ft. Stops.—Larger organs will contain stops upon the Pedals of thirty-two feet tone. In the Auditorium (Chicago) organ are three such stops; one of metal, one of wood, and one reed, with wood pipes—the lowest note, that of the thirty-two-feet pipe, sounding an octave below the lowest C of the piano key-board.

64-ft. Reed Stop.—In the organ built by Messrs. Hill & Son for Sydney Town-hall (Australia) is a reed stop, with wood pipes of sixty-four-feet tone, the lowest note of which is two octaves below the lowest C of the piano! Notes of such a depth cannot, of course, be musical in themselves, though, combined with the thirty-two-feet and sixteen-feet tone, such a stop may be effective.

Studies for the Organ.—For one desirous of doing earnest work at this noble instrument, and wishing to commence at the very beginning, a most useful set of studies will be found in Rink's *Practical Organ School,* six parts, published by Messrs. Novello & Co., in which exercises in all grades of difficulty, from those of the simplest possible nature, are given.

Importance of Sustaining Notes.—In commencing work at the organ, the student should be careful to remember the importance of giving to each note its exact time value. Upon the piano the note dies away as we hold it, and therefore it is the habit of many who play upon that instrument to regard the *striking of the note* at the right time as of *first* importance, and the *loosing of the note* at its given time as of *secondary* importance—if it is regarded as being of any importance at all. Upon the organ, the *lifting* of the note at the right time is just as important as the *striking* of it at the right time. Therefore, let every attention be given to the observance of the time length of the notes to be played, wherever they lie, taking care that each one has its full value, and no more.

Clearness and Smoothness of Touch.—The overlapping of two sounds upon the organ is a fault also to be studiously avoided. To obtain a clear and smooth touch, scale passages should be practised both with hands and feet, and the successive notes rendered with evenness, smoothness, and well-balanced tone throughout. *Clearness* demands that each note shall be lifted before the next be struck, and *smoothness* demands that the notes shall be kept as close together as possible.

A book cannot well teach the art of organ-playing; and we will, therefore, not attempt to carry our remarks upon the practical side of this subject further, but will conclude by expressing the hope that the studies recommended may be diligently pursued, and that the student may be rewarded by becoming an able performer upon the "king of instruments."

CHAPTER IX

THE GROWTH OF MUSIC

LET us for a moment imagine our world stripped of everything we call "musical," excepting such things as belonged to the world of Nature before the time of man.

Then let us look at the score of a modern symphony or oratorio, or listen to the performance of one or the other of these, noticing, as we listen, its many forms of movement, its varied expressions, and the wonderful and diverse quality of its separate sounds.

Let us reflect also that this composition is but one drop of a mighty ocean of music which rolls and swells around us, an ocean so vast that the mind of no living musician can compass it all, while it still is rising, and is ever breaking in richer harmony and sweeter strains upon our ears.

From such a reflection let us turn to ask ourselves the question, "Whence has all this come?" then from the following remarks, in which the history of music is briefly traced, let us glean such answer to the question as we can.

The true source of all the streams which have formed and fed the sea of music we shall never know. In some way they arose and rippled o'er the distant plains of time, but what their depth and what the burden of their song no living man can say.

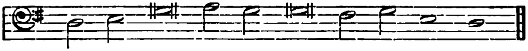
Bible historians give us, here and there, side glances at the music of the earliest periods known, while archæologists, through their discoveries, have made known the forms of ancient instruments of music then in use.

From these we gather that while music had the foremost place in all religious or other festivals, nothing but strains of the most monotonous character could possibly have been performed upon such instruments as were possessed at any time before the Christian era. Organs worthy of the name had not been built; an instrument of ten strings was a thing to glory in; trumpets had no slide or valves, and therefore no scale; and music itself possessed no system of notation beyond a few signs above and below the words, indicating a rising or falling of the strain.

Our knowledge of written music may be said to date from the time of Ambrose, Bishop of Milan, A.D. 374. From him and Pope Gregory, who flourished a century later, have come down to us certain strains known severally as Ambrosian Song and Gregorian Chant.

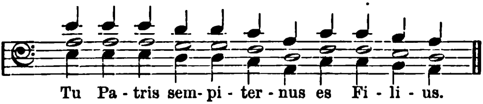
Possibly owing to the soundness of the scale in which these melodies were set, giving them a dignity beyond that of musical forms previously known, they obtained a strong hold upon the Church in England, and to this day have a place in its services.

Here is a melody attributed to Gregory which will be quite familiar to almost every one who has any acquaintance with church music:



Harmony would seem to have been unknown, and nothing, therefore, but the theme as here given can be said to have belonged to these ancient times.

An early attempt at accompaniment (it could scarcely be called harmony) is the following:



The vocal part is that printed in open notes, the black notes above and below it being the instrumental accompaniment. This example is from Hucbald, a benedictine monk of St. Armand, in Flanders, who lived from 840 to 930, and it reveals all the known advance music had made up to the ninth century.

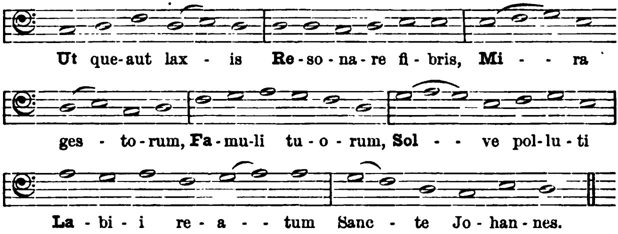
Every progression in the above example, according to our present rules of harmony, would be incorrect; therefore, although the employment of chords marked a great advance, a better *method* of employment had to be discovered before harmony was placed upon a sure foundation.

The system of notation was considerably advanced by Guido of Arezzo, who lived from 995 to 1050. Had the examples already given been printed in the notation of the times to which they belonged, they would have been quite unintelligible to most readers of music. The first improvement brought about by Guido was the more systematic use of lines and spaces for writing signs indicating the notes to be sung. The second improvement (and this was a most important one) was that of giving to the notes of the scale, as then known, the syllabic names—

ut,	*re,*	*mi,*	*fa,*	*sol,*	*la,*
C	D	E	F	G	A

by which names they are familiar even to this day, though for *ut, do* has been substituted with us.

These syllables were taken by Guido from the ancient hymn in honor of John the Baptist, which, with the music of the Ambrosian period to which it was sung, is given below:


Ut que-aut lax - is Re-so-na-re fi-bris, Mi - - - ra
ges - to-rum, Fa-mu-li tu-o-rum, Sol - - ve pol-lu-ti
La - bi - i re - a - - - tum Sanc - te Jo-han-nes.

It will be noticed that the first notes of the first six phrases of the melody are the notes C, D, E, F, G, A, and the syllables to which they are sung are *ut*, *re*, *mi*, *fa*, *sol*, *la*, and these, as we have observed, were given as names to the notes.

The twelfth century saw the introduction of characters by which the length of sounds could be represented; it saw also the dawning of ideas upon the subject of rhythm, or the measuring of music into bars of equal length, though all its measures were of a most grave and sober nature, semibreves being the shortest notes employed.

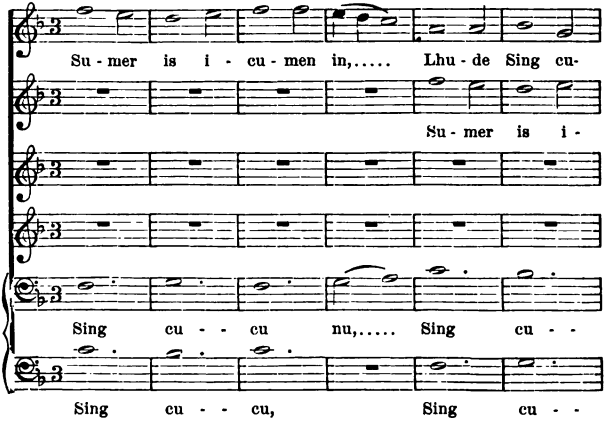
Hitherto in attempts at harmony all the parts had moved slavishly up and down with the melody, but now touches of independent movement began to show themselves. Perotin, a French composer, had, in the early part of the twelfth century, imparted a touch to composition which was followed by remarkable results. These may not all have been attributable to him; a train of thought seems to have been fired in musical minds everywhere at about this time, and the boundless possibilities of music as an art seemed at once to be revealed.

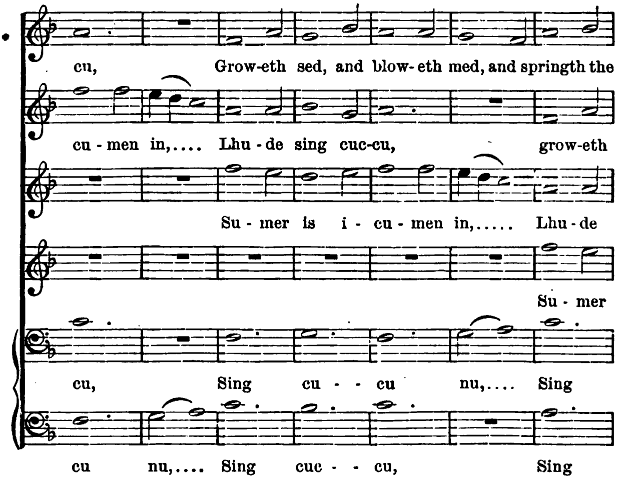
The touch referred to was but a feeble attempt at "imitation," a copying in one voice or instrument of the theme previously sung or played by another, the two parts being made to produce harmony while moving independently. But this meant much: It pointed to the ingenious *Canon*, which soon followed; this in turn led to the noble *Fugue*, a form of composition on which has been expended the deepest thought of the greatest musicians who have ever lived; it indicated an unlimited variety of new musical effects, and composers were soon vying with each other in the appropriation of these in their compositions.

The following example shows how remarkable was the advance made in part writing at about this time, for the composition is supposed to date from the year 1226, and it reveals an independence in the movement of its several parts, a purity in its harmonies, and an ingenuity of form never before equalled. It has been attributed to more than one composer, but it is undoubtedly by an Englishman, and it marks the commencement of the Madrigal in English vocal music.

The *Canon* form is here employed; the upper parts, four in number, having one subject which is taken up by each in turn; and the lower parts, two in number, having a different subject, which serves as a ground bass:

SUMER IS ICUMEN IN.


Su - mer is i - cu - men in,..... Lhu - de Sing cu-
Su - mer is i -
Sing cu - - cu nu,..... Sing cu - -
Sing cu - - cu, Sing cu - -


cu, Grow-eth sed, and blow-eth med, and springth the
cu - men in,.... Lhu - de sing cuc-cu, grow-eth
Su - mer is i - cu - men in,..... Lhu - de
Su - mer
cu, Sing cu - - cu nu,.... Sing
cu nu,.... Sing cuc - - cu, Sing

The development of this form of composition soon occupied the attention of English composers, especially such as were interested also in the cultivation of the vocal art. An awakening interest on the part of the singers themselves naturally followed, for instead of having monotonous, drone-like strains to sing, they found pleasant forms allotted to them. Secular poetry, particularly such as was of a pastoral character, found utterance in the new school of music, and musical souls everywhere revelled in the greater flights which in these freer strains they were enabled to take.

In the sixteenth century the world was enriched with many compositions of great beauty, by which further charms of form in vocal music were revealed. Definite shape was given at this period to the *Madrigal*, a form of composition which became immensely popular, and received much attention from musicians everywhere, but particularly in England.

Scarcely any other branch of musical art seems at this time to have flourished at all conspicuously, owing, no doubt, to the fact that musical instruments were still very imperfect, thus affording but limited scope for the powers of composers. The voice adapted itself to new forms at once, while instruments were but slowly being made to do so.

Tallis, who was born in 1515, wrote much choral music for the Church, and also devoted himself to the writing of unaccompanied vocal music of a secular character. Chief among his efforts in this direction is a part-song for eight choirs of five voices, forty parts in all, in the working out of which an immense amount of ingenuity must have been expended. It was not in the multiplicity of its parts, however, that choral music was to find its highest development, and this example was wisely not followed by later composers. Tallis was organist of Waltham Abbey during one period of his life; he died in 1585.

Coming a little later than Tallis, we have several English composers whose work remains with us to this day, being, in purity of style and richness of harmony, all that could be desired.

Thomas Morley, 1570 to 1604, will be known to all lovers of the Madrigal by "Now is the month of Maying," and "My bonnie lass she smileth;" Orlando Gibbons, 1583 to 1625, by "The Silver Swan," a beautiful example of writing for five voices; and John Wilbye, 1560 to 1612, by the two delightful five-part Madrigals: "Flora gave me fairest flowers," and "Sweet honey-sucking bees."

By far the cleverest, richest, and most elaborate composition of this period is the Madrigal, "As Vesta was from Latmos hill descending," by Thomas Weelkes, who lived from 1560 to 1609. The contrapuntal skill displayed in this work is marvellous, and in it the highest point of Madrigal writing would seem to have been reached.

Since the time to which these compositions belong, unaccompanied choral music has always held an important place among musicians everywhere, though it has been more cultivated in England than elsewhere. In tracing the progress of this pure stream of music, we must not do more than mention the names of some few musicians whose works have flowed into it as tributaries, helping to swell the tide of song which gladdens us in the present day.

In addition to the names of sixteenth-century composers already mentioned, we must add those of W. Byrd, J. Dowland, and R. Edwards, who by their works are known to this day.

The following century gave us H. Laws, J. Weldon, Dr. Blow, Dr. Aldrich, and Henry Purcell, all of whom added to the store of good choral music—Purcell, whose life was shorter than any of the others (he lived but thirty-seven years), contributing the largest share.

Purcell's "Come if you dare," and "Britons, strike home," show how vocal music was now beginning to express other sentiments than those of a pastoral or religious nature. Every emotion which had found expression in poetry now took fresh life in some sympathetic strain of music. To it men sang their battle songs, or trolled forth their hymns of victory. Love told its story in the new and most delightful way, and in the choral, or the anthem, man praised his Maker as he ne'er had done before. Then music as an art awoke, and breathed the secret of her wondrous possibilities into the ears of masters yet to be, who came and told it forth to all the world, and in the telling won the homage of all nations.

Twenty-seven years after the birth of Purcell, George Frederic Handel and John Sebastian Bach were born; thus 1685 became a memorable year in musical history.

Before speaking of the great work of these two composers, a word or two upon the condition of musical instruments in their day is necessary, since by Handel and Bach instrumental music was made to occupy a place equal in importance with that which choral music had hitherto held.

The improvements effected in organs in the seventeenth century drew most of our composers of that age in the direction of church music, the organ being used as an accompaniment to the voice. This was probably the earliest combination of instrumental and vocal music in true art forms.

Bernhard Schmidt, "*Father*" Smith, as he has always been called in England, was working wonders in the way of organ building at about the time Handel and Bach were born. He had come from Germany with such a reputation that he was at once commissioned to build an organ for the Chapel Royal, Whitehall, and afterwards for Westminster Abbey. He also built an organ for St. Margaret's, Westminster, and became himself organist there, remaining until 1708, in which year he died.

The organ was now no longer the noisy, cumbersome instrument it had been. It no longer required herculean strength to strike the keys, or eight or ten men to *tread* the bellows.

The scale was now perfect; the key-board had become almost what it now is, but of smaller compass, and the stops were of sufficient number and variety to relieve the instrument of its previous horrible monotony.

Bach's organ at Armstadt, where he took his first appointment as organist when nineteen years old, is described as having twelve stops upon the great organ, seven upon the choir, and five upon the pedals; the "swell" was then unknown. Thus, although it was not the beautiful instrument we now know, the organ was then rapidly becoming worthy of the attention of the great composers, and by them it was soon raised to a position of the greatest importance.

While the genius of organ builders and music composers combined was working these changes in the construction of organs, a family of stringed instruments was rapidly becoming popular in the musical world. Forms had been reached in the manufacture of these which seemingly could not be improved upon; all further advance lay in the better manipulation of the instruments themselves.

It was in the seventeenth century that the beautiful Cremona model appeared, and violin makers since that time have all offered to it the sincere flattery of close imitation. Violins bearing the name of Amatis, Straduarius, Guarnerius, or any of these Cremona makers, are now most valuable, providing the signature be genuine; in purchasing, it is well to remember that the flattery referred to has sometimes gone to the length of imitating not only the model but the signature of the maker.

In orchestral music two parts are represented by violins, these being, as it were, the treble and alto of the strings.

The Viola, of similar form to the violin, but larger, and having a compass deeper by a fifth, was the accepted tenor instrument of the string family, and the Viola di gamba, the leg-viol (so called because it was held between the legs of the player), became the Violoncello or bass of the quartet, and the Bass Viola, considerably enlarged, developed into the double-bass, an instrument taller than most men, and requiring the performer to stand when playing upon it.

The Oboe and Bassoon were well-known reed instruments at this period, though both these, and that more ancient instrument, the Flute, were much more simple in construction than are those of modern times.

Of brass instruments the Trumpet possessed qualities of greater value to the musician than any other of this class, though the Trombone and the Horn were not unknown.

The Harpsichord was the fashionable instrument for accompaniments to the voice, and this or the organ was used in the performance of great works such as the Oratorio, to supply those rich harmonies which the genius of the composer could suggest, but which the orchestra of that day could not perform.

Handel's musical career may be said to have begun in Hamburg, where he was first violinist, and afterwards harpsichordist (leader of the orchestra) at the Opera-house.

Music and the Drama had long been associated, to the great advantage of the latter; and now, in the Opera, they had become merged in one. Upon the wisdom of the union this is not the place to speak, but from the musical standpoint it cannot but appear doubtful, since Handel did the noblest work of his life after his divorce from the play, and Bach, Haydn, Beethoven, Mendelssohn, Schubert, and Schumann scarcely sought union with it at all.

Mozart's splendid powers as a composer we know well apart from the Opera. Might we not be infinitely richer if we could say the same of Wagner?

Italy, the birthplace of the Opera, drew Handel thither when he was about twenty years of age. In Venice and in Rome he devoted himself to the study and composition of Opera, achieving such success as to warrant his continuance of this work. Here also he studied Oratorio, a form of composition which Italian composers had originated before Handel's time, which form in after-years he so magnified and glorified in "The Messiah" and "Israel in Egypt."

Leaving Italy, Handel was appointed Kapell-Meister to the Elector of Brunswick, and in response to invitations he visited England in 1710, and finding London congenial to his taste, he relinquished all engagements in his native land and took up his abode there, giving to music in England the splendid service of the last forty-five years of his life.

The opera "Rinaldo" was the first to tell forth in London the greatness of this new composer. It was produced at the King's Theatre, in the Haymarket, and the charm of its melodies made it popular with music lovers throughout the country. Thanks to the art of printing, good music could now be spread abroad in readable fashion, though of course its cost was very considerable compared with the wonderful publications of this age.

While organist to the Duke of Chandos, whose seat was near to Edgeware, Handel wrote the Oratorio "Esther," which, however, was neither published nor brought prominently before the public for some years after its composition. Here, also, he rewrote to English words his Cantata "Acis and Galatea," which work had been first written in Italy some years before. The anthems known as the *Chandos* anthems were composed while Handel was under the duke's patronage, and also a set of pieces for the harpsichord, one of which being the well-known air and variations "The Harmonious Blacksmith."

Having written many operas, in none of which his true greatness was revealed, Handel threw off the trammels of the stage, and, after a brief season of illness and depression consequent upon his financial failure in 1737, he turned with wonderful energy to the composition of what were to prove his sublimest oratorios.

"Saul," in which occurs the deeply pathetic "Dead March," was produced in 1739, and was followed soon afterwards by "Israel in Egypt," the noblest example of choral writing the world had ever seen; which work had been written by Handel in twenty-seven days.

In the same rapid fashion was composed the most popular of all oratorios, "The Messiah," which was first produced in Dublin, in 1742, and was received there with immense enthusiasm. Not until eight years afterwards, however, was this oratorio favorably received in London, though the homage which has ever since been paid to it fairly atones for this early slight.

In the performance of Handel's works full justice could never have been done to them in his lifetime. The great choirs and orchestral societies which were needed to give due weight to his mighty choruses did not exist in his day. No composer had required such mighty forces before him, and no composer has since arisen whose works call for production on the same scale. In the development of choral music he accomplished in his day that which would seem to have needed centuries to achieve, as a comparison of his oratorios with the compositions of any of his predecessors will show.

Among the many forms which Handel gave definite shape to in his works, the *Choral Fugue* should of course have first mention, standing out as it does so conspicuously everywhere. Many noble instances of this form are to be found in his "Messiah," the grand "Amen" chorus being, perhaps, the most noteworthy.

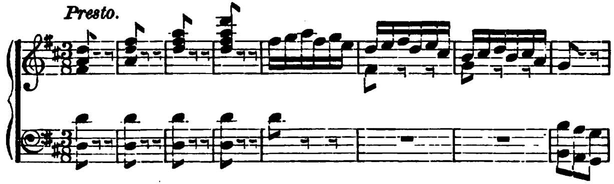
What Handel has done for the voice in *Solo* forms every living vocalist knows. The soprano can find songs of every shade of difficulty from the simple gem "Angels ever bright and fair," to the brilliant "Rejoice greatly." Contraltos have almost equal range from the graceful air "*Lascia ch'io pianga,*" to "O thou that tellest." Tenors have everything that vocal powers can express, from the tender "Where'er you walk" to the passionate "Thou shalt dash them." Basses have also no capabilities that are unprovided for by Handel, for to them he has given the gentle air "How willing my paternal love," and the mighty "Why do the nations."

The instrumental *Overture* was raised by Handel to a position of the greatest importance, and in the forms employed by him may be found suggestions of the *Symphony* of later years. In the Overture to the "occasional oratorio" are four distinct movements of clearly defined and different forms: an opening *Largo*, an *Allegro*, an *Adagio* (Oboe solo), and a *March.*

The *Minuet* form was often employed by Handel, and with such freshness and beauty of theme as greatly to enhance the charm of the movement. A pleasing example occurs in the overture to "Samson."

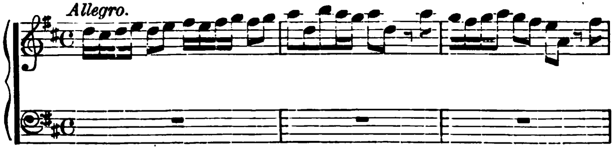
The *Gavotte* also found treatment at the hands of this master. In No. 5 of the third set of "Six Concertos for the harpsichord or organ," composed by Handel, will be found a beautiful example of this dance form, scored for violins, hautboys, bassoons, violas, violoncellos, double-basses, with a solo part for harpsichord or organ. Showing the popularity of dance forms at this time, we may mention that a *Minuet* precedes the *Gavotte* in the concerto of which we are speaking. The musical forms of the Minuet and Gavotte remain popular to this day, their rhythm being particularly fascinating. Other dance measures of similar antiquity, which through the music written for them still remain more or less known, are: the *Bourée*, a lively French dance in 𝄵 time, two half-notes in a bar; the *Saraband*, a slow Spanish dance in $\frac{3}{4}$ time; the *Courante*, in quicker $\frac{3}{4}$ time, an old country-dance; and the *Gigue*, a frolicsome $\frac{12}{8}$ time measure.

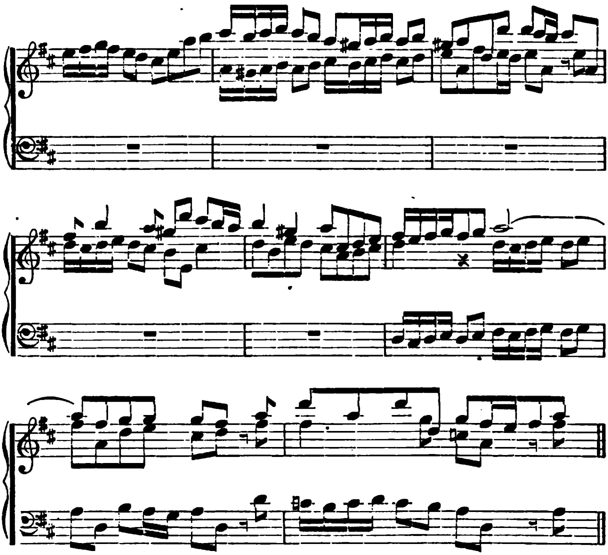
In the fifth concerto of Handel's for harpsichord and organ (second set), is a Presto in $\frac{3}{8}$ time with the following subject:



A movement such as this would now be called a *Scherzo;* it is here called by Handel simply *Presto;* in it he devised the *Scherzo* form, but did not apply the name.

A few bars from the *Allegro* which precedes this movement are here given as showing in another form the light and sportive side of Handel, a side which appears more in these concertos than elsewhere:





The choral works of Handel reveal him at his best. In solo and chorus alike he shows a marvellous appreciation of the powers of the voice; and whatever the subject, whether grave, majestic, sentimental, or declamatory, the true effect is always found in the setting. He reaches the summit of his powers as a composer in "Israel in Egypt" and "The Messiah;" though after producing these works he continued to write oratorio after oratorio, with constant freshness of thought and rapidity of pen, until, at the age of sixty-seven, he became blind, and in 1759 he died.

John Sebastian Bach was the greatest of a distinguished family or tribe of German musicians of this name. He was born in Eisenach, and was brought up amid an atmosphere of music, which in early life proved itself in every way congenial to him. The organ had the most powerful attraction for Bach when quite a boy, and by the time he was twenty-five years old he had gained for himself a reputation throughout Germany as a performer upon that growingly popular instrument.

By his compositions he alone did enough to win for the organ the proud title of "king of instruments," and for himself that of "king of composers" for it. He did for the organ what Handel did for the voice. However we increase our vocal forces in this day, they cannot grow beyond the weight and dignity of Handel's themes; and so, however much the organ may improve or be enlarged, it never can outgrow the Preludes, Fugues, and other organ works of this composer. For these he is revered by organists throughout the world, and much is the player to be envied who has the power to freely interpret them.

Although Bach is so much more widely known through his organ compositions than through his other works, it is not on these alone that his claim to greatness rests. In sublimity of effect, and in depth of thought, his settings of "The Passion of our Lord" have never been surpassed by any composer before or since his time. In these, and in his many Sacred Cantatas, his treatment of both voices and instruments is truly inimitable. With marvellous skill he builds up his great choral numbers, laying form upon form, from the lowest voice part to the highest, and from the deepest instrument to the topmost in the score, each form perfect and seemingly under no constraint whatever in its movement, yet as a whole uniting in one great purpose—the expression of the master's feeling.

The motets for double choir by Bach are magnificent models of this school of composition, and few composers have endeavored to imitate these noble forms of choral writing. "I wrestle and pray," and the grand "Sing ye," appear, in fact, to be unapproachable in this day.

The *Forty-eight Preludes and Fugues* written by Bach for the Clavichord, before the days of the perfected piano, are among the standard works which all pianists are the better and the wiser for studying.

Besides these, Bach wrote many sonatas for piano and violin, concertos for various solo instruments with orchestral accompaniment, fantasias, and other forms of composition for the organ too numerous to mention, investing each with that special charm which he alone could impart, and which gave to all he wrote a value which time has so far been powerless to diminish. His work at all times exercises the healthiest influence over the minds and hearts of musicians, being, as it is, intellectually and expressively sublime.

Total blindness clouded over the later years of Bach's life, an affliction which was just about to fall upon Handel at the time Bach died in 1750. These great contemporary masters each accomplished wonders in their day, and to each the cause of musical art owes much. While the influence of Handel is more widely felt than that of Bach, it does not run as deep. Handel's music moves almost every one; Bach's moves only the educated musician. All that Handel's music can do in the way of influencing musical thought, it has done; Bach's is still exerting its power to this day. Handel's remains lie in Westminster Abbey, whither they were borne with every tribute of respect; Bach's were so little reverenced that, after lying awhile in a churchyard in Leipsic, they were scattered to the winds, and their resting-place is not known. But his works abide, and through them we now can read the greatness of the soul that dwelt in him.

Christopher Willibald von Gluck, who was born at Weidenwang in 1714, was the earliest composer to cope successfully with the difficulties of the dramatic form of composition. Although many of the operas he wrote in the early part of his life were not above the level of those of his contemporaries of the Italian School, the works of his later years bear the stamp of true genius.

His early failures in opera did not lead him, as they had done Handel, to abandon this form of composition. Conscious, no doubt, that his powers were turned in what was for him a right direction, he devoted himself to deeper study of music in its relation to the drama, and nerved himself for greater effort towards the attainment of his ideal.

The great dramatic oratorios of Handel, to which Gluck had given scholarly attention when in London, were to him as a light upon his path, and although he was then thirty-two years old, he betook himself afresh to study.

He had already written "Artaserse," "Demetrio," "Ipermnestra," "Artamene," "Demofoönte," "Siface," and "Fedra," all of which operas had been produced with some success in Italy, where he had studied and lived awhile. But his best work was to come. In 1749 he again visited Italy, and when in Rome wrote his opera "Telemaco," a work in which the new light was first reflected.

In 1750 he married Marianna Pergin, the daughter of a wealthy merchant who had long opposed the match, but who was now dead.

In 1762 Gluck composed "Orfeo ed Eurydice," and in this work the true musical greatness of the master revealed itself. By this opera he is chiefly remembered, its power and beauty winning for him more honor than he had gained by any of his previous works.

In 1767 "Alceste" was produced, in the music of which Gluck sustained, although he did not advance, his reputation as a composer. The opera "Iphigénie en Tauride" shows him at the summit of his powers, and after the composition of this no work of great importance appeared.

Content with the laurels he had gained, in affluent circumstances, with patrons and friends among the highest in this as well as other lands, Gluck passed the remaining years of his life visiting London and other cities, and always sure of a welcome almost befitting a prince. He died in Vienna in 1787, at the age of seventy-three years.

Franz Joseph Haydn is by far the most notable musician whose life dates from the time of Handel and Bach. Born in 1732, he was therefore eighteen years old when Bach died. In his childhood he had displayed great enthusiasm for music, which manifested itself both in his singing and in his handling of the violin.

When eight years old he became a chorister in Vienna, and this post he retained until his seventeenth year, at which time his voice broke and his services were considered to be no longer of any value.

Although he had studied composition as best he could unaided, his abilities had so far not won for him any distinction, and at nineteen years of age we find him the humble occupant of a loft in a wig-maker's house, there struggling to master more thoroughly the mysteries of the musical art.

Haydn's geniality and buoyant spirits not only carried him through all his early difficulties, but they also imparted to his compositions that characteristic of brightness by which they afterwards won such favor. He could smile at the severity of his misfortunes, and he made his music smile also. Like a mountain rivulet, it ripples and dances along, sparkling in the light of his touches of fancy, and being at all times pure and refreshing.

Coming after Bach, whose music was more like a broad, deep, mighty river, Haydn was at once more easy of comprehension, and his style proved fascinating to music lovers generally. From the time of his introduction to Porpora, then a celebrated teacher of singing, he no longer had to fight with poverty, though his first engagement was but that of accompanist to Porpora at a salary of six ducats a month. It was through this engagement, however, that he came under the notice of wealthy patrons of the art of music, by whom his after-life was made so agreeable to himself and so prolific in musical works from which the whole musical world has derived pleasure and profit.

From the age of twenty-nine until he was sixty-two Haydn remained in the service of one house, the head of which at the time of his first engagement was Prince Paul Anton Esterhazy. Here as Kapell-Meister and Kammer-Musicus he lived a life in every way congenial to his tastes, affording him opportunities of developing his powers of composition, which he in his splendid activity employed to the utmost advantage.

Haydn married, when about twenty-eight years old, the daughter of the wig-maker with whom he had lodged. The match was not a happy one, and considering the circumstances this is not to be wondered at. Haydn married the girl not because he loved her, for they had no tastes in common, but purely out of good feeling for her father, to whom he considered he owed a debt of gratitude which could be best paid in this way.

Among the forms of composition which Haydn was chiefly instrumental in establishing are the *symphony* and the *string-quartet.* Of these he is often spoken of as the "father," and certainly it is not difficult to trace his influence upon all composers of such music who came after him.

Of *Symphonies* Hadyn composed over a hundred, and though most of these are scored for only a small orchestra, as many as eighteen still hold a high position in the musical world, notwithstanding all that genius has done since his day.

Of *String-quartets* Haydn wrote eighty-three, and of *Trios* (piano, violin, and violoncello) twenty-four, and these compositions form a legacy of chamber-music which is everywhere very warmly appreciated. It is curious that to the solo form for violin, or the duet, piano (harpsichord) and violin, Haydn has given us no contribution, these forms being left to his successor and contemporary Mozart. He, however, wrote a great number of solos for the *viol-di-gamba* (the forerunner of the violoncello), probably the most popular of stringed instruments at that time, and also as many as forty-four sonatas for the harpsichord or pianoforte.

The choral works of Haydn are not nearly as numerous as the instrumental, and are best known to us through "The Creation" and "The Seasons," both of which were written when the composer was advanced in years, he being then nearly seventy. The beauty of the themes, particularly in the solo portions of "The Creation," is a striking testimony to the wonderful fertility of the old master's mind. The stream of melody which had been flowing constantly for nearly fifty years is here found as pure and fresh and beautiful as ever. The enthusiasm with which the oratorio was received when first produced in Vienna it is not difficult to understand. The people could not tire of old "Father Haydn."

In 1791, and again in 1793, Haydn visited London, though but for a brief period on each occasion. A set of symphonies, partly composed during his stay, was produced there at concerts under the direction of Salomon, an English violinist, which set contains some of the finest symphonies Haydn ever wrote.

Among his English songs, "My mother bids me bind my hair" retains its popularity to this day, its melody and accompaniment being alike charming, and delightful either to sing or play.

Brightness and gayety characterized Haydn's music right up to the end, and though in his sacred compositions this is subdued, in the imitative accompaniments to words which speak of dove, lion, tiger, or worm, he still finds opportunity for the expression of many a happy musical thought. He himself said, "I cannot help it, I give forth what is in me. When I think of the divine Being, my heart is so full of joy that the notes fly off as from a spindle, and as I have a cheerful heart, He will pardon me if I serve Him cheerfully."

At the age of seventy-eight Haydn's happy, peaceful life ended, strangely enough amid the thunder of French guns which were then storming Vienna.

Wolfgang Amadeus Mozart was born at Salzburg in 1756, when Haydn was twenty-four years old. He died in 1791, when Haydn, then only fifty-nine, was just ripening for the composition of his noblest works.

Mozart's father was himself a musician, and by the time his son was four years old he found in him an apt pupil. At five the infant Mozart had commenced to compose music, and at six, together with his sister Anna, who was eleven, he was taken on tour as a performer upon the harpsichord. When seven years old he performed in Paris, and when eight in London, where the programme contained many pieces of his own composition.

The constant care of his father in this early period of the son's life is manifested in many ways, notably in his watchful attention to the prosecution of the boy's studies, musical and otherwise. He at all times accompanied him, not only upon these early tours, but afterwards to Italy, where the studies of the youthful Mozart were continued with great earnestness. This was not accomplished without some inconvenience and pecuniary sacrifice on the part of the father, whose work was set aside entirely on his son's behalf. The filial devotion of the son throughout his short but wonderful life was his reward.

Mozart's career was one of constant work, worry, and unrest. He enjoyed no period of ease and freedom from pecuniary embarrassment such as Haydn enjoyed for so many years. Yet in the fourteen years of manhood allotted to him he did a work as great and as full of influence as that accomplished by any musician who came before or after him.

The wonderful versatility of Mozart makes it difficult to say in which particular field of music he was greatest. It is clear that the dramatic field was the one into which his greatest effort was thrown, and in all his operatic works we find musical conceptions of a loftier kind than had previously been known. The power of the orchestra to depict through its tone-coloring the changeful emotions of the drama is most strikingly revealed by him—most noticeably, perhaps, in his grand opera, "Don Giovanni." This work towered high above all opera of its time, and despite modern changes of form it still stands as a model of wondrous beauty and transcendent skill.

"Il Seraglio," "Le Nozze di Figaro," and "Die Zauberflöte" are other operas of Mozart's, in each of which is displayed the same wealth of idea and command over the resources of vocal and instrumental effects.

The symphonies of Mozart stand next in importance to his operas, and in these his skill in tone-coloring is manifested in an equally marvellous degree. He accepts his model for these compositions from Haydn, but in his treatment of the orchestra he at all times reveals powers of a higher order than those of the master he followed. In grace and beauty of theme he could scarcely be held superior to Haydn, but in depth of thought and contrapuntal skill in the treatment of his themes he is almost equal to Bach. The great "Jupiter Symphony," with its grand closing movement in double fugue, will probably be considered by musicians everywhere the finest of all Mozart's orchestral compositions.

The quartets of Mozart's for strings alone, or for piano and strings, reflect the most delightful, and, at the same time, the most thoughtful, moods of the master. Again the influence of Haydn is easily perceived, and it is also acknowledged by Mozart himself, who says: "It was from Haydn that I first learned the true way to compose quartets." Of the six-string quartets dedicated by him to Haydn, he said: "I strove to do something which should do honor to my master, Haydn, and to myself." He certainly did not strive in vain, for to this day a finished performance of one of these quartets begets in all true musicians a feeling of reverence for both composer and teacher.

Mozart composed many Masses and other sacred choral works, but in this field of composition he was more flattered by imitation than any other composer has ever been, since works are published bearing his name which it is well known he never wrote. The popular "Twelfth Mass" is generally admitted to be spurious, while doubts exist as to the authenticity of Nos. 7, 8, 9, 13, 16, 17, and 18, though all are attributed to Mozart.

The marvellously beautiful "Requiem" was commenced only a short time before Mozart died. Although commissioned to write it by an Austrian count, he labored under the belief that it would be his own death-song. The work was laid aside for the purpose of writing his opera, "La Clemenza di Tito," and also for finishing "Die Zauberflöte"; after accomplishing this, his physical powers failed, and he took to his bed.

His last hours were spent over the manuscript of his unfinished "Requiem," which he confided to the care of his pupil Süssmayr, with such directions as he was able to give for its completion. Into this sacred work the deep devotional spirit of the dying musician entered, and though this was in part through the honored medium, Süssmayr, the "Requiem" stands as a noble monument to the genius of the immortal Mozart.

Upon a page of Franz Schubert's Diary is found the following generous tribute to the influence of Mozart's music:

> "Thus beautiful impressions remain in the soul, which are soothing to our existence, and which neither time nor events can efface. In the darkness of our life they throw a light, bright, and beautiful future, which fills us with fervent hope. O Mozart! Immortal Mozart! How many, yea, innumerable impressions of a brighter and better world have you imprinted on our souls!"

Mozart had, at the age of twenty-six, married Constance Weber, a sister of Aloysia Weber, with whom he had fallen in love six years before. He died in 1791, at the age of thirty-five, before even the little world around him knew how great a work he had accomplished. The influence of it had, however, already touched the mighty Beethoven, since when who can tell its bounds?

Ludwig von Beethoven had just reached his twenty-first year when Mozart died, he having been born at Bonn in 1770. He inherited a rough, rugged nature from his father, which, singularly enough, music did not refine in after-years. The deafness from which he suffered may have had something to do with this, for with such an affliction he naturally shrank from society and its customs.

At eight years of age he manifested great skill at the piano, the fugues of Bach being even then within his power. Sonatas of his own composition have survived which show that at thirteen years of age the creative faculty also was possessed by him to an extraordinary degree.

When fifteen years old Beethoven was appointed assistant organist to the Electoral Chapel, through the patronage of Count Waldstein, to whom in after-years Beethoven dedicated his noble C major sonata for the piano.

A meeting with Haydn aroused within young Beethoven the desire to study under this great master, and having obtained permission from the Elector, he took up his residence in Vienna at about the age of twenty-two. Here he wrote his early sonatas, dedicating them to his master, Joseph Haydn. But his fiery, independent spirit soon rebelled against the genial tutor's rule, and, after a quarrel, Beethoven discontinued his lessons with Haydn, expressing himself in his impetuous manner as having been in no way benefited by them.

He next studied under Albrechtsberger, the great master of counterpoint and fugue, who was born in 1736, four years after Haydn, and who died in 1809, which was also the year of Haydn's death.

Although many art patrons in the best society soon discovered Beethoven's wondrous gifts, and were ready in any and every way to show their friendship, he was never really at home among his rich admirers. Beethoven was "not to the manner born," and a rough-and-tumble life in lodgings, with a change of quarters whenever anything interfered with his liberty of action, was what suited him best. The direst of confusion reigned wherever Beethoven *was* "at home," and even out his awkwardness at table was a constant source of worry to the guests around him.

How such a nature could have held within it the musical spirit that breathed forth melody so full of heavenly calm is indeed a mystery! From Beethoven *the man* we should as little expect to hear the strains of an air like that in the Kreutzer Sonata as we should expect to hear the song of the nightingale from an eagle.

In Beethoven we get everything that music can express: tenderness and passion, calm and storm, love and hatred, tragedy and comedy. Music, with Beethoven, becomes much nearer perfect as a language of feelings than hitherto it had been, and beyond his powers of expression in this direction it would seem impossible to go. He himself might have gone further had he not been deprived of the very sense through which he expressed himself to others, a deprivation which, he says, "In any other profession might be more tolerable; but in mine such a condition is truly frightful."

In speaking of his marvellous sonatas for piano it must not be forgotten that Beethoven had the perfected piano to compose for. In this form of composition he advanced with the advance of the instrument. Up to his Op. 49 he is restricted in compass to F above the third added line of the treble clef, while in his next Sonata, Op. 53, we find him soaring four notes higher. Similarly in later sonatas we perceive the extension in the compass of the piano downward; for while previously this had been limited to F on the fourth line below the bass clef, in the great B♭ Sonata, Op. 106, we find notes written as low as C below the fifth added line. In other ways besides in extension of compass, inventors and manufacturers were doing their utmost for the piano as an instrument. With an action which rendered the touch almost perfect, with a system of stringing which produced a full tone previously unknown (with dampers which did their work), with a sustaining pedal as well as a soft pedal, the possibilities of effect were increased immensely, and Beethoven seems in his sonatas to have seized upon them all. By these compositions he won for the piano a world-wide popularity, and for himself favor and renown greater far and more wide-reaching than that which resulted from even his finer works. The beauty and grandeur of his more important sonatas, such as the so-called "Moonlight," the B♭ "Grosse Sonata für das Hammer Klavier," and the "Appassionata," have never been equalled in any compositions for the piano; and great indeed will be the revelation when anything finer is seen.

In his symphonies Beethoven accomplished for the orchestra what in his sonatas he had accomplished for the piano. They mark the highest point attainable by human skill in this direction. They are like a range of glorious mountains, the highest peak of which is found in the ninth and last. In this, the "Choral" symphony, we are uplifted to heights beyond which it would seem impossible for the human soul to soar. Voices here combine with instruments in the achievement of the composer's noble purpose. In the final movement, the text of which is Schiller's "Freude Schöner Götterfunken," we have some of the most wonderful writing which Beethoven has given us, a joyous exaltation of spirit marking the whole. To follow a performance of it intelligently requires a musical mind of no ordinary culture; to have created it, the mind must have received a light from Heaven such as is not often bestowed on mortal man.

Chief among Beethoven's other compositions are: two masses, that in D being regarded as his greatest choral work; a cantata, "The Glorious Moment" or "Praise of Harmony"; an opera, "Fidelio"; an oratorio, "The Mount of Olives"; the "Prometheus" music: nine overtures, a concerto for violin, and five concertos for piano with orchestral accompaniment; ten sonatas for piano and violin, among them the favorite and ever-popular "Kreutzer"; the celebrated septet for strings and wind; sestets and octets; four quintets and sixteen quartets for strings; eight trios for piano and strings; a great number of piano pieces, including the lovely andante in F, which equals in importance many of his sonatas; and about seventy songs, the most beautiful of which is "Adelaide."

Beethoven ennobled the sonata, symphony, and quartet forms to a wonderful degree; and when we reflect that he lived but eighteen years after Haydn, his advance upon that composer and Mozart appears the more extraordinary. Although his life was a bitter struggle, at one time against poverty, at another against uncharitable relatives, and again against the awful affliction of absolute deafness, the musical soul within was at all times unruffled, and was only rendered the more capable of giving forth thought of rich and varied beauty by the storm and stress without. He enjoyed no home comforts, and from the time of his mother's death he does not seem to have ever come within range of the tender influence of woman.

Beethoven died at the age of fifty-eight, in the year 1827, and was buried in Vienna, where he had so long lived, thousands of people attending the funeral to do honor to the marvellous genius of the deceased composer.

Carl Maria von Weber had died ten months before this, his life having been shorter by seventeen years than that of his great contemporary. He was born in the town of Eutin, Holstein, in the year 1786, and in early life displayed a love of both the arts of painting and music. Although the boy's father was a musician, he was of a restless, roving nature; and young Weber did not in early life get any very settled, thorough musical training. When eleven years old, his father having taken up his abode in Salzburg as manager of the theatre, the boy was placed under the tuition of Michael Haydn, a brother of the celebrated composer. In 1803 another move brought young Weber to Vienna, where he became the pupil of the Abbé Vogler, with whom for two years he pursued a diligent course of study. He had already composed an opera, entitled "Das Waldmädchen," which had been represented with great success in Vienna. Other works quickly followed, but for a long time nothing came from his pen which gave promise of the great things he proved himself capable of in his maturer years.

After a period of wandering, procuring his living in a desultory manner, giving concerts or playing at them in one place and another, Weber took up his residence in Dresden, where he had been appointed Kapell-Meister, with the understanding that he should establish German opera in that capital. Having gathered up his powers for nobler effort in the field of composition, he here wrote his most celebrated opera, "Der Freischütz," which rapidly won for him fame in his own and other lands. The magnificent overture, the tender beauty in parts allotted to Agatha, the fierce malignance of Caspar's songs, the weird, wild music of the sensational "Wolf's Glen" scene, and the gay revelry of the villagers or huntsmen in the choruses, all compelled admiration alike for the powers of the composer and for the wonderful resources of musical art which they revealed.

"Preciosa," a light opera, had preceded "Der Freischütz," and "Euryanthe" and "Oberon," each a great work, were written after it, but these did not achieve the success the composer had anticipated for them.

Weber wrote a great deal of pianoforte music, his sonatas for which instrument contain much that is beautiful, though in strength and unity of purpose they fall far below those of the immortal Beethoven. The rondo of No. 1, C major, known as "Il moto continuo," is one of the most popular movements from the sonatas, while among his other pieces the "Grand polonaise brillante" and "Invitation pour la valse" are favorites with pianists everywhere.

Previous to taking up his abode in Dresden, Weber had married Karolina Brandt, he being then thirty years old. He was not of strong constitution, and, like many another zealous composer, he allowed his work to draw too largely upon his physical powers. In 1826 Weber went to London, where he was received with enthusiasm, and where he directed twelve representations of his last opera, "Oberon." He never returned to his native land. Ill-health overtaking him, he died at the age of forty, on June 5, 1826, at the house of his host, Sir George Smart. He was buried in the Catholic Chapel, Moorsfields, London, but in 1844 the remains were removed to Dresden, where they found their final and more fitting resting-place.

At the time of Beethoven's death most of the musicians whose work since his time has greatly influenced musical art were already living, as the following table will show:

Name	Born	Age when Beethoven Died
Spohr	1784	43
Rossini	1792	35
Meyerbeer	1794	33
Schubert	1797	30
Mendelssohn	1809	18
Chopin	1810	17
Schumann	1810	17
Liszt	1811	16
Wagner	1813	14

Name	Born	Age when Beethoven Died
G. A. Macfarren	1813	14
Verdi	1814	13
Sterndale Bennett	1816	11
Gounod	1818	9

The life-work of these great musicians has enriched the art of music to a marvellous extent, while through the strong individuality of each it has been developed in astonishingly varied fashion.

Ludwig Spohr, the son of a physician, was born in Brunswick in 1784, fourteen years after the birth of Beethoven. In early life his great musical abilities won for him the favor of the Duke of Brunswick, in whose chapel he received an appointment when sixteen years old. Spohr excelled as a performer upon the violin, for which instrument he wrote, at the age just mentioned, a concerto (his Op. 1), dedicating it to the duke, appreciation of whose favor he sought in this manner to signalize. He was afterwards appointed first violinist in the ducal chapel orchestra.

When twenty-two years old Spohr married Doretta Scheidler, who is spoken of as an accomplished harpist and pianist. The composer was then Kapell-Meister at Gotha, and while holding this post he engaged in several successful concert tours, in which he was accompanied by his wife.

When twenty-eight years old Spohr was offered the appointment of choir-master at the Theater an der Wien, which he accepted and held for three years, composing meantime his opera "Faust." This opera was not publicly performed until some few years later at Frankfort-on-the-Main, where another appointment, that of Kapell-Meister, had been accepted by Spohr. Here the opera "Zemir und Azor" was composed, one number of which, the air "Rose softly blooming" being alone greatly popular at the present time.

The fame of the composer having reached England, Spohr was invited by the Philharmonic Society to conduct a series of concerts in London, for which purpose he visited that city in 1820, and was received as composer, conductor, and performer alike with heartiest approbation.

His last appointment as Kapell-Meister was at Cassel, where he labored at the age of thirty-eight until the time of his death. Here he composed his operas "Pietro von Albano," "The Crusaders," and "Jessonda," works which shared the fate of other great compositions of the *dramma per musica* school, retaining their popularity for a period far too brief, considering their worth from the musical standpoint. The overture of "Jessonda" still holds a place in concert programmes, and is a noble example of orchestral writing.

Spohr is more widely known as a composer by his sacred choral works, notably by "The Last Judgment," and "Calvary," in which oratorios we have a devotional treatment of solemn subjects, and an exquisite richness of theme, which, added to their other qualities, have won for them a place in our cathedrals and churches second only to Bach's "Passion" oratorios in the esteem of music-loving worshippers.

The short sacred cantatas, "God Thou art Great" and "The Christian's Prayer," and the chorus, "How lovely are Thy dwellings fair," and the "Hymn to St. Cecilia," are other choral works by Spohr, the first-named work having become a favorite with choral societies everywhere.

Chief among the symphonies by Spohr is the one known as "The Power of Sound," in which is described the awakening of sound in nature, the cradle song, the dance, the march of warriors, a prayer for their success, their victorious return, and a suggestion, through a funeral chant, of the thought that man is accompanied by music from the cradle to the grave.

Spohr wrote fifteen violin concertos, thirty-three string quartets, four double-quartets, seven quintets, a sextet, an octet, a nonet for strings and wind, besides many other less important works. His style differs from that of other composers chiefly in his constant employment of chromatic progressions in all parts of his composition, and also in his fondness for enharmonic changes. Through these means his power of producing beautiful effects has not been equalled by any other composer, though many have imitated his style.

Spohr was twice married. He continued in Cassel to the time of his death, which occurred in the year 1859, he having lived to be seventy-five years old.

Gioacchino Rossini was born at Pesaro in 1792. His father was one of a band of strolling players and musicians, and as young Rossini possessed a good voice, and displayed ability also as an instrumentalist, he was allowed, when but ten years old, to accompany the troop. He was soon fired with the ambition to compose for the stage, and when but sixteen he tired of study, and turned with boyish impetuosity to the gratification of his wish.

It was not until Rossini was twenty-one years old that he achieved anything like success in the composition and production of opera. Then, however, "Tancredi," which was produced at the Venice carnival in 1813, won for him a considerable amount of glory among his countrymen. The melodiousness of this work moved the people to unbounded enthusiasm, and established for Rossini a reputation as a composer of opera second to none in Italy. Having thus reached the height of his ambition at once, there is very little to chronicle in regard to Rossini's life-work besides the composition of opera after opera of varying merit, and their production with varying success.

After "Tancredi" came "Italiana in Algeri," "Il Turco in Italia," "Il Barbiere di Seveglia," "Otello," "Cenerentola," and "La Gazza Ladra," in each of which Rossini strove for nothing higher than to please the people, as in his first work he had done.

In "Mosé in Egitto," an opera composed for performance during Lent, we have writing of a superior kind, and this work, never satisfactory upon the stage, has been given without action by some of the great choral societies in London, thereby winning for it much more favor than it ever gained as an opera.

"Armida," "Ermiona," "La Donna del Lago" (founded on Sir Walter Scott's "Lady of the Lake"), "Semiramide," and "Zelmira" are other well-known operas by Rossini; but his last work for the stage, "Guillaume Tell," outrivals them all in musical worth, its overture being the most interesting of all his orchestral compositions.

Rossini left Italy in his thirty-second year; and having paid a short visit to England, he took up his abode in Paris. Here it was he composed and produced "Guillaume Tell," after which, although barely forty years old, he abandoned opera writing altogether.

Rossini's one great effort in the field of sacred composition is his setting of the "Stabat Mater," a work which has enjoyed a large amount of popularity. This, a cantata, "Joan of Arc," and the three choruses for female voices, "Faith," "Hope," and "Charity," were the only works composed by Rossini during the latter half of his life. He died in Paris at the age of seventy-six, in the year 1868.

Giacomo Meyerbeer was born in Berlin in the year 1794. His parents were wealthy, and as in early life his musical gifts were revealed by performances upon the piano, he was, so soon as his education could be commenced, committed to the care of distinguished musicians. At the age of fifteen he studied—together with Weber, who was a few years his senior—under the Abbé Vogler, in Darmstadt. His earliest compositions were sacred works, "God and Nature" and "Jephtha's Vow," but his attention was soon turned to opera, in which, as with Rossini, his successes as a composer were to be gained. These, too, were to be first gained in the land of Rossini, for, at the advice of Salieri, Meyerbeer had left Germany in his early manhood, to take up his abode in Italy. Here he produced his operas "Emma di Resburgo" and "Il Crociato in Egitto," both of which gained for him considerable renown.

Meyerbeer's influence is chiefly felt in the realm of grand opera, the most important of his contributions to this form of musical art being "Robert le Diable," "Les Huguenots," "Le Prophète," and "L'Africaine." He wrote, besides these, many other operas, and also some sacred choral works, including a setting of the "Lord's Prayer" and the "Ninety-first Psalm."

Meyerbeer lived to the age of seventy, and was distinguished throughout his career alike for his fine character and his great musical powers. Many honors were conferred upon him during his lifetime, one of which was the appointment of Kapell-Meister to the King of Prussia. His death occurred in the year 1864.

Franz Schubert, born 1797, was the son of a village schoolmaster in the parish of Lichenthal, Vienna. So extraordinary a genius was little Franz, that, musically speaking, he had no childhood. He thought and understood from his earliest years almost as a man. At eleven years of age he had acquired all the musical knowledge within his reach, and was able to play well upon the violin and piano. From this time until he was sixteen he was a chorister in the imperial chapel, during which time he had the benefit of instruction from Salieri. Beyond this his musical education was not continued with that thoroughness which his talent demanded. His limited means had something to do with this, though a singular disposition, and a shy, retiring nature kept him from making the best use of opportunities for developing his musical powers. His zeal for composition was excessive, and as though moved by a premonition of the brevity of his allotted time for work, he applied himself with tremendous earnestness to the task of writing what was in him.

Schubert composed about six hundred songs, and in these his wonderful fertility of idea and richness of imagination is manifested. Each song is a musical embodiment of the spirit of the words—in this passion, in that tenderest emotion, no two themes alike, and yet all flowing from his pen as though without the slightest mental effort. His greatest song, "The Erl-King," which few can play as it should be played, and fewer still can sing, was composed in a few minutes. The lovely "Serenade" was written on a scrap of waste-paper while Schubert with some friends was watching a game of skittles. It is said of him that "he did not in the least trouble himself as to whether the productions of his exuberant imagination awakened powerful sympathies in the hearts of others. He sang, simply because he could not help it—because all his thoughts and feelings, all the rays of his existence, were concentrated in music as in one common focus."

Schubert wrote with equal facility for the orchestra, and his nine symphonies (one unfinished) have since his death made him famous among the great composers in this field of music. The great C major symphony, penned from beginning to end without any sign of hesitancy of thought, is a marvel of skill, beauty, and power. His masses are also full of rich treatment for instruments, while the vocal parts abound with graceful themes, and the works throughout are instinct with true religious feeling.

Schubert's music for the piano is marked by the same grace and charm of theme which characterize his other compositions, his impromptus being the most widely valued and appreciated by lovers of this instrument. His contributions to chamber-music include quartets, a quintet, and an octet, in most of which his powers are revealed in their highest degree.

Although Schubert wrote a number of operas, none have become famous; they were mostly the works of his earlier years, and their failure was due in a large measure to the composer's want of acquaintance with the needs of the stage. By the quiet method of his life, as also by his undemonstrative nature, he was unfitted for this form of composition.

Schubert left several operas unfinished, and had he but lived a life of ordinary span, judging by what he had done, and by his own expressed resolution in regard to his future work, we know that richer treasures would have been bequeathed to us than even those we have.

Schubert enjoyed for a time the patronage of the Esterhazy family, with whom he served as Kammer-Musikus, as Haydn had served a former branch of the family before him, and beyond this few honors fell to his lot in life. He passed his last days where he had spent almost all his life, in the quiet suburban home near Vienna. Beethoven and he passed each other in the street without recognition. Only when the older musician lay dying did the knowledge of Schubert's work reach him. Then we are told that Schubert came to him, and was permitted to see him. Beethoven was too weak for words, and Schubert, after gazing at him for some moments in silence, suddenly burst into tears, and, turning away, left the room.

A year and a half from the time Beethoven died, Schubert himself passed away, he having only reached the age of thirty-one years. The date of his death is given as November 19, 1828.

Felix Mendelssohn Bartholdy was born at Hamburg in the year 1809. His life, like Schubert's, was brief, though in other respects it was as unlike as it could well be. His parents were wealthy and influential, possessing intellectual gifts which attracted to their home many great thinkers, writers, and musicians. In such an atmosphere young Mendelssohn grew up, with advantages in companionship and education which do not often fall to the lot of genius. Together with his sister Fanny he received his earliest music-lessons from his mother. In Berlin, whither the Mendelssohn family had moved in 1812, his musical education was continued by Berger, piano, and Zelter, composition. By the time he was twelve years old he had seen more of the world than Schubert saw in all his life. Schubert had sent his magnificent setting of the "Erl King" and other poems of Goethe to that great poet, who never even acknowledged them. When but thirteen Mendelssohn was an honored guest in Goethe's house. Sir Jules Benedict, Moscheles, and Cherubini had all, by the time he was fifteen, pronounced him to be a genius of wonderful promise, while by the time he was eighteen his powers as a composer were making him widely famous.

Mendelssohn's greatest successes were achieved through his choral works, notably the orotorio "Elijah," and the sacred sinfonia cantata "Lobgesang." In these works Mendelssohn invested the chorus with new life, and in England, where the love of choral music has always been strong, and where its practice and performance are so delighted in, "Elijah" was welcomed with an enthusiasm that was almost unbounded. Since its first performance at Birmingham in 1846, under the composer's own direction, it has ranked next in popularity to Handel's "Messiah," and to this day it commands a place in the programmes of all our great festivals.

Following upon a performance of "Elijah" in London the ensuing year by command of the Queen, this tribute to the composer was penned by the late Prince Consort:

"To the noble artist who, surrounded by the Baal worship of corrupted art, has been able by his genius and science to preserve faithfully, like another Elijah, the worship of true art, and once more to accustom our ears, lost in the whirl of an empty play of sounds, to the pure notes of expressive composition and legitimate harmony.

"To the great master who makes us conscious of the unity of his conception through the whole maze of his creation, from the soft whispering to the mighty raging of the elements.

"Written in token of grateful remembrance by

"ALBERT."

"Buckingham Palace, *April 24th*, 1847."

The "Hymn of Praise" (Lobgesang), although composed six years before "Elijah," is a work of more advanced thought in regard to its plan. The orchestra and chorus vie with each other in the magnitude of their share in the tribute of praise, while they combine in showing forth the spirit of the work through the noble and inspired themes of the composer. The continuity of its movement is a feature especially commendable to modern taste. While "Elijah" affords twenty-four opportunities for applause, so disturbing to the spirit of the true musician, the "Hymn of Praise" (a shorter work, it is true) affords but seven. That audiences avail themselves of every opportunity thus afforded in either work is a fault which must not, however, be laid to the composer, whose desire would in all probability be that the spirit of the work during its progress should never be disturbed by any such distracting sounds.

Chief among Mendelssohn's other choral works are his earliest oratorio "St. Paul," "As the hart pants" (42d Psalm), "Come let us sing" (95th Psalm), "When Israel out of Egypt came" (114th Psalm), "Hear my prayer, O God" (soprano solo and chorus), with the favorite movement, "O for the wings of a dove," "Lord, how long wilt Thou forget me" (contralto solo and chorus), a Sacred Cantata, "Lauda Sion," music to "Athalie" (Racine's Tragedy), containing the famous "War March of the Priests," music to "A Midsummer-Night's Dream" (Shakespeare's play), containing the festive and universally popular "Wedding March," music to "Antigone" and "Œdipus at Colonos" (Tragedies by Sophocles), for male voices, "First Walpurgis Night" (cantata, words from Goethe), an operetta "Son and Stranger," several motets, and a great number of part songs.

Mendelssohn left unfinished an oratorio, "Christus," and an opera, "Lorely."

Among Mendelssohn's contributions to piano music his "Songs Without Words" are by far the most widely known. Although melody with accompaniment was no novel feature, since the first movement of Beethoven's C♯ ("Moonlight") Sonata is a veritable song without words, Mendelssohn's delightful and varied treatment of the song form has added richly to the store of bright, short, and interesting pieces for the piano. The "Capriccio" and "Scherzo" are forms to which in his other piano works Mendelssohn contributed largely, and though brightness of spirit is always found in these, it is curious to note that they are for the most part in minor keys. The "Andante and Rondo Capriccioso" is perhaps the most popular of all the longer compositions for the piano, though his "Variations Sérieuses," and the preludes and fugues are much more approved by the thoughtful musician. Mendelssohn also wrote concertos and other lengthy compositions for piano and orchestra, but in none of these are his powers revealed at their best.

In the sonatas and preludes and fugues for the organ we have music of a very high order. There is no movement in these works that has not met with favor from organists and lovers of organ music the world over. They are beautiful throughout, and are calculated for the display of many excellent qualities both of the organ itself and of the player, which, until these compositions appeared, had been unknown.

The Violin Concerto is as much a favorite with violinists as are the organ sonatas with organists. It is one of Mendelssohn's happiest inspirations, and there is no living violinist who does not rejoice in the possession of so magnificent a composition for the instrument he loves. Our greatest artistes find scope in it for the display of their exceptional powers, while it is the laudable ambition of most violinists to attain to the degree of ability which its performance demands. Mendelssohn's symphonies, overtures, quartets, trios, cannot here be dealt with in detail. In all his work the same power, grace, and charm is revealed, though it is in his choral works that his fullest force and strongest individuality are to be found. He shows extraordinary sympathy with the voice, and never misses the effect he strives after when using this as the medium of expression. The solos "Hear ye, Israel," for soprano, "O rest in the Lord," for contralto, "Then shall the righteous shine," for tenor, and "Is not His word like a fire?" for baritone, are four notable examples of this power, all occurring in the one work, "Elijah," and it would be difficult to find their equal in any work of another composer. They are as perfect an embodiment in music of the spirit of the words as it would seem possible to obtain.

Among Mendelssohn's songs to secular words, about eighty in number, are many gems, "By Celia's Arbor," "The First

Violet," and "Cradle Song" being some of the most popular of these. The scena for soprano voice, "Infelice" (not at present included in the volume of his songs), is one of the finest of his efforts in the way of separate song, the accompaniment being for a full orchestra.

Mendelssohn married at the age of twenty-eight, and history is loud in the praises of the young lady of his choice, who was a Mademoiselle Cecilia Jean-Renaud. Perfect happiness in his home-life seems to have been Mendelssohn's lot, though sadly brief was its duration.

In 1829, when he was twenty years old, Mendelssohn visited England, and at the Philharmonic societies' concert appeared as performer in the Mozart Concerto for piano, and as conductor and composer in his own symphony in C minor. From that time until his death he always found pleasure in revisiting that country, and for the Philharmonic concerts in London, and for the musical festivals in Birmingham he composed some of his greatest works. "Elijah" was composed for the Birmingham festival of 1846, which fact is in itself a compliment to English musical taste, of which they may be justly proud.

Mendelssohn worked much beyond his strength, though his passion for musical art prevented his discovery of the fact. Whether in Italy, France, Germany, or England, society and music urged their claims upon him at all times, and he suffered them to be too exacting, giving himself no real rest. His buoyant spirits, which so wonderfully sustained him during all his hard work, received, however, a deep blow in the death of his sister Fanny, whom he so tenderly loved. His cheerfulness deserted him, and the weakness of his constitution was at once revealed in a physical change which shocked all his friends. In 1847, at the early age of thirty-eight, Mendelssohn died. In England he was mourned not less than in his native land, for wherever he had gone he had won not only great musical esteem, but the truest personal affection.

Robert Schumann was born in 1810, a year later than Mendelssohn, at Zwickau, in Saxony. His father, a publisher and bookseller, was a man of decided literary gifts, in which respect his son Robert in after-years resembled him, though while poetry had been the father's theme, that of the son was music. The early training of young Schumann, despite his strong passion for music, was directed towards fitting him for a legal career, and after studying at Zwickau he entered, first Leipzig University at eighteen, and a year afterwards Heidelberg University as a student of law. The fire within could not, however, be quenched, and music was soon allowed to exercise its entire sway over his life.

In his eagerness to obtain a complete mastery of the keyboard of the piano, Schumann unfortunately adopted such severe measures that he disabled his right hand permanently, and was compelled to abandon all idea of becoming a public pianist. In the rich powers of the wife he afterwards married—Clara Wieck, daughter of his former teacher, who as Madame Schumann is recognized as one of our foremost pianists—this loss to Schumann himself, and to the musical world, has been more than made good.

It is through the piano that Schumann's powers as a composer have become most widely known. His "Novelletten," "Arabesque," "Carnaval," and "Humoreske" are full of originality and charm; and while in these and his other works there is a wonderful depth of thought, he has shown such a tender regard for the young as to compose a set of pieces for them, which, beginning with the simplest possible melody, lead by easy stages up to the highest thoughts he was able to express.

Schumann's greatest choral work is his wonderful musical setting of "Faust," though his shorter and easier cantatas, "Paradise and the Peri" and "New Year's Song," are more frequently heard.

In the realm of orchestral music Schumann holds a very high place, his symphonies and overtures being marvels of grandeur and strength. Not less in chamber-music is his power felt, for his string quartets, and his famous quintet for piano and strings, are among the highest attractions to a musical audience that this kind of music affords. His songs, too, have a great hold upon all lovers of vocal music, particular favorites being "He the best of all," "Ich grolle nicht," "Moonlight," "O Sunny Beam," "Der Nussbaum," and "The Two Grenadiers."

It is sad that so great and beautiful a mind should have had its balance disturbed at a time when it might have been expected to yield its richest fruit. But so in Schumann's case it was, and after a season of mental disorder he was confined in a private asylum near Bonn, where in the year 1856 this great composer died at the age of forty-six.

Wilhelm Richard Wagner was born at Leipsic in 1831. His career up to manhood was one which gave no definite promise of the musical greatness he was afterwards to achieve. He had acquired a great amount of musical knowledge by the time he was eighteen, but neither then nor in after-years did he display any particular ability as a performer. He had literary gifts, and his bent of mind led him to exercise these in the writing of plays and tragedies, while he dreamed of musical settings of these on the grandest possible scale. His projects were ever great, and until he reached mature manhood his powers were unequal to the task of carrying them out.

When twenty-three years of age Wagner married, and for many years endured a hard struggle against adverse circumstances. The Magdeburg Theatre, where he had been conductor, failed, and he moved to Berlin, and thence to Königsberg, and Riga, but no success attended him in either place. Paris was tried, but here for two years the struggle went on, and Wagner was reduced to the necessity of arranging operatic airs by Donizetti and others for the piano and cornet. Not until 1842, when Wagner was thirty years old, did light begin to break through the clouds.

At the Court Theatre, Dresden, the opera "Rienzi" proved a success, and this was followed by the production the following year of Wagner's second grand opera, "Der Fliegende Holländer," in which the strong individuality of the composer asserted itself in a marked degree. "Tannhäuser" and "Lohengrin" are, however, works containing richer and riper thought, and although upon the production of these Wagner met with more abuse than praise, the magnificence of his creations made itself felt through all opposition, winning for him the highest place of honor among composers of opera the world over.

Political disturbances drove Wagner from Dresden in 1849, and after a short stay in Paris he took up his abode in Zurich. From this time almost to the end of his life he devoted himself to the composition of a great series of operatic works, the subject of which he had prepared from the legends of the Nibelung dwarfs, of the Rhine maidens, of Wotan, Thor, Freia, and other legendary gods and goddesses. From these came "Die Walküre," "Siegfried," "Tristan und Isolde," "Die Meistersinger," with the great concluding work "Götterdämmerung," noble monuments which most truly speak forth the greatness of Wagner as a composer. "Parsifal" was the last music-drama which came from Wagner's pen, and this he finished in the year 1882. In the latter part of this year he took up his abode in Venice, where, quite suddenly, he died on the 13th of February, 1883.

Charles Marie François Gounod, the most eminent French composer since the great group which includes Cherubini, Meyerbeer, Auber, and Halévy passed away, was born in Paris in 1818, and died in St. Cloud in October, 1893, after a long and brilliant career. In opera, ecclesiastical music, and song, to which he gradually confined himself, Gounod was a prolific, charming, and sometimes impressive writer. Only one of his numerous operas, however, has given him his world-wide and enduring respect and fame—his admirable "Faust" (1859). This is so universal a favorite that it is often termed the most successful opera of our time, preceding in such vogue Wagner's "Lohengrin" and Bizet's "Carmen." It embodies perfectly the finest traits of a composer, not a genius, but of high and distinctive gifts, and art in melody, harmony, and instrumentation.

The lives thus briefly sketched have told the story of the growth of music as far as it can conveniently be pursued in this chapter. The work of developing the art has been in these modern times so actively continued in the lives of musicians in our own and many other countries that even to touch upon the important features of this would require a volume devoted entirely to the purpose.

The concluding words of this chapter may be fittingly addressed to music-lovers generally, who owe so much to the art, and who have the power, also, of doing so much for it.

The purity of the art is in your keeping, and it is worth upholding at any cost.

The world is full of musical treasures, but we are not being enriched by these to half the extent we ought to be.

There are thousands of gems in the realm of song, but these are not the songs we commonly hear.

Let us love music by all means, but let it be *music* that we love.

Better sing a good song badly, if your best, than a bad song well.

Better spend a year in learning to do a good thing in a pleasing manner than devote a week to the study of that which people will sicken of if they hear it twice.

Study the grammar of music that your judgment may be sound.

Taste in music is more often violated than in any other art.

The untrained eye is naturally quicker to detect what is untrue in drawing than the untrained ear is to detect that which is false and untrue in musical form.

Education is absolutely necessary if you would appear musically refined among musicians.

The cultivation of good taste in music will repay you over and over again. You will less often appear to disadvantage in company by singing a stupid song, or applauding some one else who has done so. The music you will grow to like you will continue to like, whereas in former times you liked a thing beyond measure one week and hated it the next. The pleasure derived from hearing or participating in the performance of music will be of a deeper nature than that experienced before, for which superficial enjoyment you will not wish again to exchange it.

Study the niceties of intonation, and if you sing, or play the violin, don't perform in company unless you know you sing or play in tune.

Don't sing songs the music of which has been stolen. In other words, avoid any song that you know to be a deliberate copy of a good and successful song by another writer.

Play the best music you can, upon the best instrument you can; don't waste time over the banjo.

Music is a language of feeling. We none of us know or speak it in its full perfection as yet. An earnest endeavor to attain some richer appreciation of its charms, or to acquire some higher power in the expression of its meaning, will undoubtedly bring with it a reward of inestimable worth.

Exalt art, and art will elevate you.

COMPOSERS OF MUSIC

DATES OF BIRTH AND DEATH

	Born	Died
Abt	1819	1885
Adam	1803	1856
Albrechtsberger	1736	1809
Alkan	1813	1888
André	1741	1799
Arne	1710	1778
Arnold	1739	1802
Ascher	1831	1889
Attwood	1767	1838
Auber	1782	1871
Bach, J. S.	1685	1750
Balfe	1808	1870
Barnby	1838	....
Barnett, J.	1802	1890
Barnett, J. F.	1838	....
Beethoven	1770	1827
Bellini	1802	1835
Benedict	1804	1885
Bennett, Sterndale	1816	1875
Beriot	1802	1852
Berlioz	1803	1869
Bertini	1798	1876
Bishop	1786	1855
Bizet	1838	1875
Blow	1648	1708
Blumenthal	1829	....
Boyce	1710	1779
Bradbury	1816	1868
Brahms	1833	....
Bridge, J. F.	1844	....
Bristow	1825	....
Buck	1839	....
Byrde	1543	1623
Calkin, J. B.	1827	....
Callcott	1766	1821
Chadwick	1854	....
Cherubini	1760	1842
Chopin	1810	1849
Clementi	1752	1832
Cooke	1739	1793
Costa	1810	1884
Cowen	1852	....
Cramer	1771	1858
Croft	1677	1727
Crotch	1775	1847
Curwen (Tonic Sol-fa.)	1816	1880
Czerny	1791	1857
Czibulka	1842	....
Diabelli	1781	1858
Dibdin	1745	1814
Donizetti	1797	1848
Dussek	1761	1812
Dvořak	1841	....
Dykes, J. B.	1823	1876
Elvey	1816	....
Emerson	1820	....

	Born	Died
Ernst	1814	1865
Fairlamb	1837	....
Farrant	1520	1581
Fesca	1789	1826
Field	1782	1837
Flotow	1812	1833
Foote	1853	....
Foster	1826	1864
Franck	1822	1890
Franz	1815	1892
Gade	1817	....
Gaul	1837	....
Gibbons	1583	1625
Gilchrist	1846	....
Gleason	1848	....
Glinka	1804	1857
Gluck	1714	1787
Godard	1849	....
Goss	1800	1880
Gottschalk	1829	1869
Gounod	1818	1893
Graun	1701	1759
Grell	1800	1886
Grieg	1843	....
Guilmant	1837	....
Gung'l	1810	1889
Halévy	1799	1862
Handel	1685	1759
Hasse	1699	1783
Hatton	1815	1886
Haupt	1810	1891
Hauptmann	1792	1868
Haydn	1732	1809
Haydn, M.	1737	1806
Heller	1815	1888
Henselt	1814	1889

	Born	Died
Herold	1791	1833
Hesse	1809	1863
Hiles, H.	1826	....
Hiller	1728	1804
Himmel	1765	1814
Hoffman, R.	1831	....
Hofmann, H.	1842	....
Horsley, C.	1821	1876
Horsley, W.	1774	1858
Hopkins, E. J.	1818	....
Hullah	1812	1884
Hummel	1778	1837
Jackson	1730	1803
Jadassohn	1831	....
Jensen	1837	1874
Joachim	1831	....
Jomelli	1714	1774
Kalkbrenner	1784	1840
Kalliwoda	1800	1869
Kirchner	1824	....
Kjerulf	1818	1868
Klein	1793	1832
Kohler	1820	1886
Kücken	1810	1882
Kullak	1818	1862
Lachner	1804	1890
Lacome	1838	....
Lamperti	1813	1892
Lang	1840	....
Lassen	1830	....
Lavallee	1842	1889
Lemmens	1823	....
Leschetitzky	1831	....
Leslie, H.	1822	....
Liebling	1851	....
Liszt	1811	1886

	Born	Died
Litolff	1818	1891
Lortzing	1803	1852
Lully	1633	1687
Macdowell	1860	....
Macfarren, G. A.	1813	1887
Mackenzie, A. C.	1847	....
Mascagni	1864	....
Mason, L.	1792	1872
Mason, W.	1829	....
Massenet	1842	....
Mehul	1763	1817
Mendelssohn	1809	1847
Mercadante	1797	1870
Meyerbeer	1794	1863
Mills	1838	....
Molique	1802	1866
Morgan, G. W.	1822	1891
Morgan, J. P.	1841	1879
Morley	1570	1604
Moscheles	1794	1870
Moszkowski	1854	....
Mozart	1756	1791
Nares	1715	1783
Neukomm	1778	1858
Nicolai	1810	1849
Nikisch	1855	....
Novello, V	1781	1861
Oakeley	1830	....
Offenbach	1819	1880
Ouseley	1825	1889
Paderewski	1859	....
Paganini	1784	1840
Paine	1839	....
Palestrina	1514	1594
Palmer	1834	....
Parker	1828	....
Pearsall	1795	1856
Penfield	1837	....
Pergolesi	1710	1738
Perkins	1823	1886
Petersilea	1844	....
Pleyel	1757	1831
Prout	1835	....
Purcell	1658	1695
Raff	1822	1882
Rameau	1683	1764
Reinecke	1824	....
Reissiger	1789	1859
Reubke	1836	1863
Rheinberger	1839	....
Richter	1808	1879
Rietz	1812	1877
Rimbault	1816	1876
Rinck	1770	1846
Romberg, A.	1767	1821
Romberg, B.	1770	1841
Root	1820	....
Rossini	1792	1868
Rubinstein	1829	....
Saint-Saëns	1835	....
Salome	1834	....
Salomon	1745	1815
Scarlatti	1659	1725
Scharwenka, X.	1850	....
Schneider	1786	1853
Schubert	1797	1828
Schumann	1810	1856
Sgambatti	1843	....
Silas	1827	....
Singer, O.	1833	....
Smart, H.	1812	1879
Smetana	1824	1884

	Born	Died
Spohr	1784	1859
Stainer	1840	....
Stanford	1852	....
Strauss	1825	....
Strong	1855	....
Sullivan	1844	....
Süssmayer	1766	1803
Svendsen	1840	....
Tallis	1529	1585
Tausig	1841	1871
Thalberg	1812	1871
Thayer	1838	1889
Thomas, Ambroise	1811	....
Thomas, A. Goring	1851	1892
Thomas, Theo. (Cond.)	1835	....
Tomlins	1844	....
Tourjee	1834	1891
Tours	1838	....
Tschaikowski	1840	....
Tuckerman	1819	....
Turle	1802	1882
Turner	1854	1888
Tye	1500	1560
Vanderstucken	1858	....
Verdi	1814	....
Viotti	1753	1824
Vogler	1749	1814
Wagner	1813	1883
Wallace	1814	1865
Walmisley	1814	1856
Warren, G. W.	1828	....
Warren, S. P.	1841	....
Webbe	1740	1817
Weber	1786	1826
Wesley, Samuel	1766	1837
Wilbye	1560	1612
Wingham	1846	1893
Zarlino	1519	1590
Zelter	1758	1832
Zingarelli	1752	1837

CHAPTER X

MUSICAL TERMS

(*It. Italian; Fr. French; Ger. German; Gr. Greek; Sp. Spanish; Eng. English; Amer. American; Lat. Latin.*)

A

A. The sixth note of the modern scale of C; called also *La.*

Abandon (*Fr.*). Free, unrestrained.

Abbandonamento (*It.*). Despondingly; with self-abandonment.

Abendlied (*Ger.*). Evening song.

Abendmusik (*Ger.*). Evening music; a serenade.

Academy of music. An institution in which music is taught.

A capella (*It.*). In the church style; unaccompanied by instruments.

A capriccio (*It.*). In a fanciful style.

Accelerando (*It.*). Gradually quickening the time.

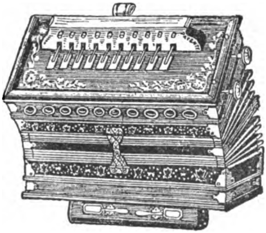
Accent. The stress laid upon particular notes by which rhythm is made clear; or by which certain notes are brought into prominence. (*See* page 38.)

Acciaccatura (*It.*). A short grace note, usually written

Accidentals. Occasional sharps, flats, and naturals, occurring in the course of a piece.

Accompaniment. The subordinate part of a composition which supplies the harmonies to the solo voice, violin, or other instrument.

Accordion. A small reed instrument with bellows worked by the hands of the player, the fingers at the same time pro-



ducing the music from a row of keys for the right hand, and a few for the left supplying accompanying chords.

ACCRESCENDO, *or* **CRES.** (*It.*). Increasing, or augmenting, the power of tone.

ACOUSTICS. A science which treats of the cause, nature, and phenomena of all sound.

ACUTE. High in pitch; rapid vibration.

ADAGIO (*It.*). A slow degree of movement, but not the slowest in use, *Largo* and *Grave* each signifying a slower time.

ADAGIO ASSAI (*It.*). *Assai*, very; *adagio*, slow; therefore, very slow.

ADAGIO CANTABILE E SOSTENUTO. (*It.*). *Adagio*, slow; *cantabile*, in a singing style; *e sostenuto*, and sustained.

ADAGIO MOLTO (*It.*). *Adagio*, slow; *molto*, very much, extremely; therefore, very slowly.

ADAGIO NON TROPPO (*It.*). *Non troppo*, not too much; therefore, not so slow as adagio.

ADAGIO PATETICO (*It.*). Slowly and pathetically.

ADAGIO RELIGIOSO (*It.*). Slowly, in a religious or devotional manner.

ADAGISSIMO (*It.*). Extremely slow.

AD LIBITUM (*Lat.*). At pleasure, without restriction. In the performance of a passage thus marked certain liberties may be taken with the time, slackening to give effect to the notes of a phrase or the words of a vocal passage.

ADORNAMENTO (*It.*). An ornament.

A DUE (*It.*). For two; a duet.

A DUR (*Ger.*). A major.

AD UNA CORDA (*It.*). For one string; in piano music, the sign for the pedal on the left.

ÆOLIAN HARP. A simple instrument invented about the middle of the seventeenth century. Upon a slight oblong box are stretched strings of catgut, all tuned to the same note, with a heavier string tuned to the lower octave. The wind playing over these at an open window produces harmonies of a soft, pleasing nature.

ÆSTHETICS. The science which treats of the beautiful in art; the theory and philosophy of taste.

AFFABILE (*It.*). Pleasing, elegant.

AFFETTUOSO (*It.*). Tender and pathetic.

AGITATO (*It.*). Agitated, perturbed.

AGITAZIONE (*It.*). Agitation, with increasing power and motion.

AGITATO CON PASSIONE (*It.*). With agitation and passion.

AGNUS DEI (*Lat.*). *Lamb of God.* The first words of a movement in a mass, by which that number is known.

AIR. A strain, melody, or song; the upper part of a tune. An arrangement of musical phrases forming a complete melody which could be sung or played without accompaniment.

AIR TENDRES (*Fr.*). Airs of tender feelings, love-songs.

AIR VARIE (*Fr.*). Air with variations.

AIS (*Ger.*). The note A♯.

A L'ABANDON (*Fr.*). In a free, unrestrained manner.

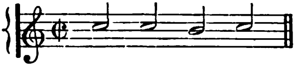
A LA POLACCA (*It.*). Resembling the Polish dance of that name.

AL FINE, E POI LA CODA (*It.*). Play to the mark *fine*, then go to the part marked "*Coda.*"

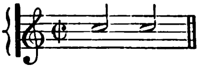
ALIQUOT-TONES. Overtones or harmonics.

AL
ALLA
ALLO } (*It.*). To thee; in the style, or manner of.
ALL'

ALLA BREVE (*It.*). A form of quadruple time much used in church music. There are four half-notes in a bar, which are played as the four quarter-notes of ordinary common time would be. The sign for this time is:



ALLA CAPPELLA (*It.*). In the church style. As with *alla breve*, this term signifies that half-notes take the place of quarter-notes, though *alla cappella* is usually applied to *duple* time, two half-notes in a bar. The sign is the same as for *alla breve*.



ALLA MARCIA (*It.*). Like a march.

Alla stretta (*It.*). In a close, pressing style; with increasing pace.

Alla zingara (*It.*). In the bright gay style of Italian gypsy songs.

Alle (*Ger.*). All; *alle stimmen zusammen,* all voices together.

Allegramente (*It.*). Brightly, quickly, joyfully.

Allegretto (*It.*). Diminutive of *allegro;* in pace between *moderato* and *allegro.*

Allegretto scherzando (*It.*) Brightly and playfully.

Allegro (*It.*). Quick, lively; a term used to denote a rapid, vivacious movement.

—— agitato (*It.*). Quick, and with agitation.

—— assai (*It.*). *Assai,* very; therefore, very quick.

—— comodo (*It.*). Quick, but accommodating itself to the style of the composition.

—— con brio (*It.*). Quick, with life and brilliance.

—— con fuoco (*It.*). Quick, with fire, or animation.

—— con moto (*It.*). Quick, with motion; in familiar English with *go.*

—— con spirito (*It.*). Quick, with spirit.

—— di bravura (*It.*). Quick, with brilliant execution.

—— di molto (*It.*). *Molto,* much; therefore, with much speed and animation.

—— furioso (*It.*). Quick, with fury and impetuosity.

—— giusto (*It.*). Quick, but exact in time.

—— ma grazioso (*It.*). Quick, but gracefully.

—— ma non presto (*It.*). Quick; but not *presto,* a faster time than *allegro.*

—— ma non troppo (*It.*). Quick, *ma non troppo,* but not too much; therefore, quick, but not too fast.

—— moderato (*It.*). Moderately quick.

—— risoluto (*It.*). Quick, with resolute and firm touch or style.

—— veloce (*It.*). Quick, with velocity.

—— vivace (*It.*). Quick, with vivacity.

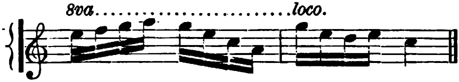
—— vivo (*It.*). Quick, and vivacious.

Allein (*Ger.*). Alone; music thus marked is to be sung by a solo voice.

Alleluia }
Allelujah } Praise the Lord! A word much used in anthems of praise or thanksgiving.

Allemande (*Fr.*). A German air; also a dance peculiar to Germany and Switzerland.

Al loco (*It.*). In its place; a term used as a reminder that the notes are played as written, after they have been made an octave higher by dots.



All unisono (*It.*). *In unison:* a unison or octave passage.

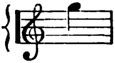
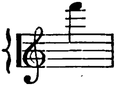
Al piacere (*It.*). At pleasure.

Al piu (*It.*). The most.

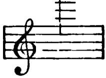
Al rigore di tempo (*It.*). Rigorously strict in time.

Al segno (*It.*). *To the sign;* a term signifying repetition, the performer going back to a sign of this kind: 𝄋.

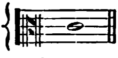
Als vorstudium (*Ger.*). As preparatory study.

Alt (*It.*). *High.* Notes from G  to the F above  are said to be in *alt.*

Alta (*It.*). High, or higher in the scale; *ottava alta,* an octave higher.

Altissimo (*It.*). *The highest;* all notes from G  upwards are said to be in *altissimo.*

Alto (*It.*). The name given to the highest of men's voices, and also to the part they sing. In a male quartette the *alto* is the upper part.

Alto Clef. Written , the third line being C, the middle C of the pianoforte; the C clef as used in music written for the *viola.*

Alt' ottava (*It.*). The notes to be played an octave higher.

Amabile (*It.*). Amiable, graceful, tender.

Amabilita (*It.*). Gentleness, gracefulness.

AMATEUR (*Fr.*). One who practices or performs music without having taken it up as a profession.

AMBROSIAN CHANT. Themes or melodies introduced in the fourth century by St. Ambrose of Milan, and used in the recitation or chanting of the canticles of the Church.

AMERICAN REED ORGAN. An instrument which in many respects resembles the harmonium, being blown and played in a similar fashion. The wind acts upon the reeds in a manner exactly the reverse of the harmonium, however, being drawn through from without, not blown through from within; and the tone is softer and smoother than that which characterizes the harmonium.

A MEZZA VOCE (*It.*). With half voice; a quiet, subdued tone.

A MOLL (*Ger.*). A minor, the key of A minor.

AMORE (*It.*). Love, sweetness, affection.

ANACREONTIC. In the Bacchanalian, or drinking-song style.

ANCOR PIU MOSSO (*It.*). More motion; still more quickly.

ANDANTE (*It.*). A steady, smooth, easy-going rate of movement; slower than *moderato;* a little faster than *andantino.*

ANDANTE AFFETTUOSO. Steady in pace, but with pathos.

—— CANTABILE. Smooth, easy movement, and song-like.

—— CON MOTO. Steady, but with some movement or life.

—— GRAZIOSO. Steady, with grace of expression.

—— MAESTOSO. Steady, with a touch of the majestic.

—— NON TROPPO. Moving easily and steadily, but not too slow.

—— PASTORALE. Steady, and in simple pastoral style.

ANDANTINO (*It.*). A very steady rate of movement; rather slower than *andante.*

ANGELICA. The name given to a soft and voice-like stop in the organ; sometimes *Vox angelica.*

ANGLAISE (*Fr.*). A dance tune of English style.

ANIMA (*It.*). Soul, life, animation.

ANIMATO (*It.*). Animated; with life and animation.

ANIMO (*It.*). Boldness of spirit, resolution.

ANIMOSO (*It.*). Brightness and boldness of spirit.

ANSPRACHE (*Ger.*). Intonation, sound.

ANSPRACHEN (*Ger.*). To give forth sound.

ANSTIMMEN (*Ger.*). To sing, or to emit sound; to intone.

ANTECEDENT (*Lat.*). The subject of a fugue, or of a point of imitation.

Anthem. A form of composition in common use in our church services. It is sometimes for a full choir throughout, and sometimes for two choirs : *decani*, first choir ; *cantoris*, second choir. Solo parts are also introduced in some anthems, the term *verse* implying that the parts are to be sung by solo voices, and *full*, by the combined choirs. The words of the anthem are usually Scriptural, though a hymn is sometimes set in anthem form. An accompaniment for the organ is generally written.

Anticipation
Anticipazione (*It.*). } A note or chord sounding before the beat upon which it is naturally expected to occur.

Antiphone (*Ger.*). The musical response of one choir to another, or of the people to the priest ; singing alternately.

Antistrophe. The second stanza in ancient poetry or church music, the first being called the *strophe ;* each *strophe* was recited or sung while turning a different way.

Antithesis. A term used in figures, signifying the *answer*, or contrasting subject.

A piacere (*It.*). At pleasure ; the fancy of the performer may be indulged in regard to time or expression.

A poco (*It.*). A little, by degrees.

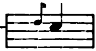
A poco piu lento (*It.*). A little more slowly.

A poco piu animato (*It.*). A little more animatedly.

A poco piu mosso (*It.*). A little more movement, or more rapidity of movement.

Apollo. Among ancient Greeks, the god of music, and inventor of the lyre.

Appassionato (*It.*). With strong, passionate feeling.

Appoggiatura (*It.*). A grace note—  .

A quatre mains (*Fr.*). For four hands ; a duet.

Arco (*It.*). The bow ; *coll' arco*, with the bow.

Ardente (*It. and Fr.*). Fiery, vehement.

Aria (*It.*). An air, or a song.

Arpa (*It.*). The harp.

Arpeggiando
Arpeggiato } (*It.*). Chords played in a harp-like manner.

Arpeggiamento
Arpeggio (*It.*). Playing the notes of a chord one after another from the bottom upwards, as on the harp.

Art (*Ger.*). Species, kind, mode.

Art de l'archet (*Fr.*). The art of bowing.

Artista (*It.*).
Artiste (*Fr.*). An *artist:* singers, performers, or composers of the highest class.

As (*Ger.*). The key of A♭.

As dur (*Ger.*). The key of A♭ major.

As moll (*Ger.*). The key of A♭ minor.

Assai (*It.*). Very, more, extremely; *Allegro assai*, very quick.

Assai piu (*It.*). Much more.

Assoluto (*It.*). Absolute, free, not slurred or bound.

A tempo (*It.*). *In time.* Resuming the time, after a pause or a *ritardando.*

A tempo giusto (*It.*). In exact, strict, equal time.

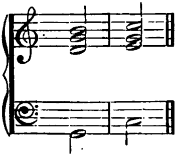
A tre, *or* **à 3** (*It.*). For three voices, or instruments; a *Trio*, or *Terzétto.*

A tre corde (*It.*). For three strings; in piano music, the sign for the pedal on the right.

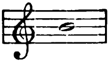
Attacca
Attacca subito (*It.*). Go on at once to the following movement.

Augment. To add to. *Augmented intervals*, perfect or major intervals made larger by chromatic alteration.

Authentic Cadence. The perfect cadence; a common chord on the dominant, followed by one on the tonic.



B

B. The seventh note of the scale of C, , called in France and Italy *Si*, and in Germany H, the letter B in this latter country indicating our B♭.

BACCHIA. A Kamschatka dance in $\frac{3}{4}$ time.

BACCHUSLIED (*Ger.*). A song performed at Bacchanalian feasts.

BACCIOCÓLO (*It.*). A Tuscan musical instrument.

BACHELOR OF MUSIC. An English musical degree, preceding that of Doctor of Music.

BADINAGE (*Fr.*). Mirth, gayety ; *avec badinage*, in a merry, frolicsome style.

BAGATELLE (*Fr.*). A short easy composition ; a trifle.

BAGPIPES. A musical wind instrument used in Scotland, Ireland, Wales, and other countries, but chiefly identified with Scotland. It consists of a leathern bag, which receives and stores the air blown into it through a tube, and of pipes into which the air is pressed by the arm of the performer, the tune being fingered upon certain of the pipes at the same time.

BAISSER (*Fr.*). To flatten the pitch.

BAJON (*Sp.*). The bassoon.

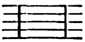
BALLAD. A song of simple character, the music of each verse being alike.

BALLET (*Fr.*). A graceful dance of a spectacular nature for the stage.

BALLO (*It.*). A dance, or a dance tune.

BANJO. An instrument used chiefly in accompanying negro songs.

BAR

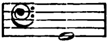
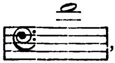


BAR. The music or period of time represented between the lines across the stave.

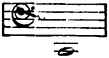
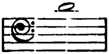
BARCAROLA (*It.*). A boat song or air, usually in $\frac{6}{8}$ time.

BARD. Among the ancients a poet-singer, or poet-musician.

BARITON (*Fr.*)
BARYTONE (*Eng.*)
BARITONE (*Amer.*)

The high bass voice, the compass of which is from  to , or a note higher.

BASS,
BASSO (*It.*)

The low male voice, the compass of which may be from  to .

Bassa (*It.*). Low, deep; *8va bassa*, an octave lower.

Basse-contre (*Fr.*). The largest instrument of the violin family; the double-bass.

Basset-horn. An instrument somewhat like the clarinet, but of deeper tone, having a bell-shaped end.

Bassoon. A wind instrument of wood, with a double reed like the oboe. *It.* Fagotto. (*See* page 5.)

Battuta (*It.*). Time or measure.

B dur (*Ger.*). The key of B♭ major.

Bell gamba. The name of an organ stop; the pipes having a bell-shaped top.

Bemol (*Fr.*) } Flat, the sign ♭.
Bemolle (*It.*) }

Ben (*It.*). Well, good.

Ben marcato (*It.*). Well marked.

Bichord (*Lat.*). Having two strings to each note.

Binary measure. Common time of two in a bar.

Bis (*Lat.*). Twice; to be played twice over.

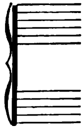
Bizzarro (*It.*). Whimsical, fantastical, odd.

Bogen (*Ger.*). The bow of violin, or other stringed instruments.

Bolero (*Sp.*). A Spanish dance, in $\frac{3}{4}$ time.

Bombarde (*Fr.*). A loud 16-ft. reed stop in the organ.

Bourdon (*Fr.*). A soft 16-ft. stop in the organ; the pipes being of wood, and stopped.

Brace. The line which connects the staves 

Bravura (*It.*). Passages of great brightness, spirit, and vigor.

Breve (*It.*). The note 𝅜, from which comes *semibreve* 𝅝 (or whole-note), a note half the length of the breve.

Bridge. That upon which the strings of musical instruments are supported.

Brillante (*It.*). Bright, brilliant.

Brio (*It.*). Life, animation.

Buffo (*It.*). Comic, humorous. A singer of songs of a light, humorous order.

Burlesco
Burlescamente } (*It.*). In a jovial, merry style.

C

C. The key-note of the natural scale, that written without sharps or flats. Ut (*Fr.*). Do (*It.*).

𝄴 The sign used to denote common time; four quarter-notes in a bar.

Cadence. The closing chords of a strain.

Cadenza (*It.*). An ornamental passage of runs, or trills, introduced at a pause near the end of a movement in a song or instrumental solo.

Caisse (*Fr.*). A drum.

Calando (*It.*). Dying away; becoming softer and slower.

Calmato (*It.*). Calmness, tranquillity.

Calore (*It.*). Animation, warmth, fire.

Canon. A composition in which one part follows another over the same notes, separated perhaps by an octave, but exactly imitating its movement.

Cantabile (*It.*). As if sung. In a smooth, song-like manner.

Cantando (*It.*). Smooth, gliding, voice-like.

Cantata (*It.*). The name usually given to a secular work for solo voices and a chorus. "The May Queen" and "The Ancient Mariner" are well-known works of this kind.

Canto fermo (*It.*). Plain chant. A simple theme of a few notes forming the subject of an exercise in counterpoint.

Cantus firmus (*Lat.*). The *tenor* or chief melody originally sung by the tenor voices.

Canzona (*It.*). A graceful air or song, of varied strains.

Capell-meister (*Ger.*). The head of all the musicians in a cathedral or church.

Capo (*It.*). The beginning, the head. *Da Capo*, from the beginning.

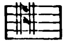
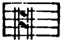
Capriccio (*It.*). A bright, fanciful composition.

Carol. A cheerful song or short chorus usually associated with Christmas-time.

Castanets. Two small pieces of boxwood or ebony used in the dance music of Spain and other countries. They are held in one hand, or a pair in each, and are snapped together in a rhythmic accompaniment to the movement.

CATCH. A composition for several voices, the words of which are so arranged as to produce amusing effects through double meanings, as: "Ah! our Sophia!" (Ah, house o' fire!) "Go fetch the Indians!" (Go fetch the engines!), etc.

CAVATINA (*It.*). A graceful air, of extended and dramatic form.

C CLEF. Written  tenor, C on the fourth line, or  alto, C on the third line. (*See* page 20.)

CLERE (*It.*). Quick, with great rapidity.

CELESTE (*It.*). Heavenly. A harmonium or American Organ stop, supposed to be of celestial sweetness. The name is also given to the soft pedal (or *una corda*) of the piano, when its action causes a piece of felt to come between the hammer and the wires, thus softening the tone.

CELESTINA (*It.*). An organ stop of sweet, quiet tone, also a reed instrument like the harmonium, but of much smaller compass and dimensions.

CHACONNE (*Fr.*). A slow, graceful dance tune in $\frac{3}{4}$ time.

CHAMBER-MUSIC. Music suitable for the drawing-room or music-room, as well as for small concerts, as string trios, quartets, etc.

CHANT. The strain to which the psalms are sung in churches, etc.; *to chant*, to sing in chant form, reciting some words to the given sound, and singing others in strict time.

CHEF-D'ŒUVRE. (*Fr.*). The chief work; a masterpiece.

CHŒUR (*Fr.*). The choir; the chorus.

CHOIR. The singers in a church or orchestra: also that part of a cathedral where the singers sit. *Choir organ*, usually the lowest key-board in the instrument, the stops of which are sweet and soft.

CHORAL. Full, all the voices of the choir; *choral music*, music for a choir or chorus of voices; also a psalm or hymn tune.

CHORD. An agreeable combination of sounds of different pitch.

CHORISTER. A choir singer.

Chorus. A full company of singers. Also a composition for a company of singers.

Cis (*Ger.*). The note C♯.

Cis dur (*Ger.*). The key of C♯ major.

Cis moll (*Ger.*). The key of C♯ minor.

Cither. An instrument having wires, on which a melody is played, while an accompaniment is played upon strings of catgut.

Clarabella. An organ stop, the pipes being of wood and of eight-feet scale.

Clarinet. A wood wind instrument of full and rich tone, having a single reed which is acted upon by the breath of the player. (*See* page 5.)

Clarion. A reed stop in the organ of four-feet scale.

Clarionet. (*See* "Clarinet.")

Clavecin (*Fr.*). The harpsichord.

Clavichord. An ancient instrument played in the manner of the pianoforte and harpsichord, which instruments it preceded.

Clavier. The key-board, or finger-board, of such instruments as the piano and organ.

Clef (*Fr.*). A key. A sign which determines the pitch of the notes. 𝄞, G, or treble clef ; 𝄢, F, or bass clef ; 𝄡 𝄡, C tenor, also alto clef.

C moll (*Ger.*). The key of C minor.

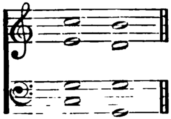
Coda (*It.*). A piece added to a composition to bring it to a close.

Col arco (*It.*). With the bow.

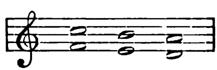
Colla voce (*It.*). With the voice.

Coll' ottava (*It.*). With octaves ; played in octaves.

Common chord. The simplest chord in harmony, consisting of a bass note, with its third and fifth added in the other parts. The octave of the root (bass note) is usually added. Such chords are usually called *triads*.



Con (*It.*). With.
Con anima (*It.*). With soul, life, boldness.
Con brio (*It.*). With life, fire, spirit, brilliancy.
Con cálma (*It.*). With calmness and tranquillity.
Con calóre (*It.*). With warmth, with fire.
Con celerità (*It.*). With celerity, with rapidity.
Concerted music. Music for several voices or instruments in combination.
Concertina. An instrument the tones of which are produced from metal tongues, the wind being pressed upon these or drawn in over them by the hands of the player, while the fingers manipulate the keys at either end.
Concerto. A work for a solo instrument, violin, piano, organ, etc., with orchestral accompaniment.
Con comodo (*It.*). With ease. In an unrestrained, easy manner.
Concord. Agreement in sound.
Con dolore (*It.*). With grief, mournfully.
Con eleganza (*It.*). With elegance.
Con energia (*It.*). With energy.
Con espressione (*It.*). With expression.
Con forza (*It.*). With force.
Con fuoco (*It.*). With fire.
Con grazia (*It.*). With grace.
Con molto passione (*It.*). With much passion.
Con moto (*It.*). With motion. *Andante con moto*, with quicker movement than *andante* alone would imply.
Con ottava
Con 8va (*It.*). With octaves; played in octaves.
Consecutive. Intervals or chords of similar nature following one another. Progression in consecutive fifths—



is forbidden by the laws of harmony.
Con sordini (*It. pl.*). With mutes. The *sordino*, or mute, placed upon the bridge of the violin, reduces its power of tone.
Con spirito (*It.*). With spirit.

Contra basso (*It.*). The double bass, the deepest toned instrument of the string family.

Contralto. The deep, full-toned female voice.

Contrapuntist. One skilled in Counterpoint.

Con tutta forza (*It.*). With all the power of tone.

Con variazione (*It.*). With variations.

Cor Anglais (*Fr.*). The English horn. Similar to the oboe, but of deeper, fuller tone.

Cornet à pistons (*Fr.*). A brass instrument of trumpet-like tone, but having valves or pistons for the fingers, by which the various notes of the scale are produced. (*See* page 3.)

Corno di bassetto (*It.*). The basset-horn. An instrument resembling the clarinet, but having a brass bell-shaped mouth, which gives to its tone a fine, rich character. An eight-feet reed organ stop is often found bearing this name.

Counterpoint. Point against point. The art of combining themes or subjects, each having good melodic form, and producing perfect harmony when heard together.

Counter-subject. The second subject in a fugue.

Crescendo (*It.*). Increasing in power of tone.

Crotchet. (*See* page 30, chap. iv.)

Cymbals. Two circular metal plates, which when struck together produce a bright clang of useful effect in band music.

D

D. The second note of the scale of C, called *Re* in France and Italy.

Da Capo (*It.*). From the mark *da Capo* or D.C. the player returns to the commencement of the piece, and repeats the first movement. If *repeats* occur in this first movement they are omitted when playing it the second time.

Da capo, e poi la coda (*It.*). Repeat the first movement, and then go to the *Coda.*

Dal segno (*It.*). From the sign: repeat from the sign 𝄋.

Dampers. A number of pieces of felt in the piano, one for each note, which rise from the wire as the key is put down, and fall again when it is allowed to rise, stopping the vibration.

DAMPER PEDAL (*Fr.*, TRE CORDE). The pedal to the right, which, when pressed down, raises all the dampers together.

D DUR (*Ger.*). The key of D major.

DECANI (*Lat.*, *pl.*). In cathedrals and churches the choir is usually divided into two parts, called severally *decani* and *cantoris*. The music marked *decani* is usually taken by the singers who sit on the right hand side entering the choir from the nave.

DECISIONE (*It.*). With firmness, decision.

DECRESCENDO (*It.*). Decreasing in power of tone.

DELICATISSIMO (*It.*). Very delicately.

DELICATO (*It.*). Delicately, softly.

DEMI (*Fr.*). Half.

DEMISEMIQUAVER. (*See* page 30, chap. iv.)

DES (*Ger.*). The note D flat.

DES DUR (*Ger.*). The key of D flat major.

DES MOLL (*Ger.*). The key of D flat minor.

DESTRA (*It.*). Right. *Destra mano*, the right hand.

DETACHE (*Fr.*). Detached, staccato.

DEVOZIONE (*It.*). Devotion, with religious feeling.

DIAPASON (*Gr.*). An octave; the scale of a voice or instrument. Also the name of the chief stop upon the manuals of the organ.

DIATONIC (*Gr.*). According to the natural scale; proceeding by tones and semitones as they occur in the scale.

DIMINISHED. Intervals which are made less than minor or perfect are said to be *diminished*.

DIMINUENDO (*It.*). Gradually diminishing the power of tone.

DI MOLTO (*It.*). Very much: *allegro di molto*, very quick, more than *allegro*.

DIS (*Ger.*). The note D sharp.

DISCORD. A combination of sounds not in agreement.

DIS DUR (*Ger.*). The key of D sharp major.

DIS MOLL (*Ger.*). The key of D sharp minor.

DISSONANCE. A discord.

DIVERTIMENTO (*It.*). A light, pleasing form of composition.

DIVISI (*It.*). Divided, separated. A term used to indicate a division in instruments or voices, one-half of the performers taking the upper, and the other half the lower notes.

D MOLL (*Ger.*). The key of D minor.

Do (*It.*). The note C.

Doctor of music. *Mus. Doc.*, the highest of musical degrees.

Dolce (*It.*). Sweetly, softly.

Dolcemente (*It.*). Gently, softly, sweetly.

Dolcissimo (*It.*). Extremely sweet and soft.

Dolore (*It.*). Grief, sorrow.

Dominant. The fifth note of the scale; thus the dominant of C is G, and the dominant of F is C.

Doppio (*It.*). }
Doppel (*Ger.*) } Double, twofold.

Double bar. The double line drawn through the staff, to divide one strain or movement from another.

Double bass. The largest of stringed instruments played with a bow.

Double bassoon. The largest of wood wind instruments, sounding notes an octave below those of the bassoon.

Double diapason. An organ stop, the pitch of which is an octave below the diapason's.

Double tonguing. A method of obtaining a quick repetition of notes upon the flute.

Douloureux (*Fr.*). Sorrowful, tender, plaintive.

Dritta (*It.*). Right; *mano dritta*, the right hand.

Droite (*Fr.*). Right; as *main droite*, right hand.

Drum. An instrument used in most bands, the beat of which accentuates the time or rhythm of the music.

Due pedali (*It.*). Two pedals; both pedals to be used.

Duet. A composition for two performers.

Dulciana. An organ stop of soft, sweet tone, the pipes being of metal, and of the same pitch as the diapason—viz., 8 feet.

Duo (*It.*). Two; in two parts; for two performers.

Duolo (*It.*). Sadness, sorrow, grief.

Duple time. Having two beats in a bar. $\frac{2}{4}$ or $\frac{2}{2}$ are duple time.

Dur (*Ger.*). Major: *C dur*, the key of C major.

E

E. The third note in the scale of C, called *Mi* in France and Italy.

E (*It.*). And.

Echo (*Fr.*). A repetition (*pianissimo*) of a musical passage. In large organs provision is sometimes made for such effects on a separate key-board. This is called the "echo" organ, and the pipes are so closed in as to give the tone the effect of coming from a distance.

Ecossais (*Fr.*). Scotch; an air in the Scotch style.

Ed (*It.*). And.

E dur (*Ger.*). The key of E major.

Eighth. The interval of an octave.

Einmal (*Ger.*). Once.

Einstimmen (*Ger.*). Agreeing in pitch; all in tune.

Elegante (*It.*). Elegant, graceful.

Elegia (*It.*). An elegy. A mournful, dirge-like composition.

Elevato (*It.*). Lofty, sublime.

Embouchure (*Fr.*). The mouth-piece of wind instruments, such as the flute, clarinet, etc.

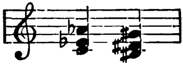
E moll (*Ger.*). The key of E minor.

Encore (*Fr.*). Again. The cry of "encore" at concerts signifies a desire to hear the singer or performer again.

Energetico (*It.*). Energetic; with force and emphasis.

Enfler (*Fr.*). To increase the tone.

Enharmonic (*Gr.*). Denoting a change of name which does not alter the pitch, as—



Ensemble (*Fr.*). Together, the whole; a term used in speaking of the performance of a concerted piece as a whole.

Enunciato (*It.*). Enunciated, proclaimed.

Episodio (*It.*). Episode, digression.

E poi (*It.*). And then: *e poi la coda*, and then the coda.

Equal temperament. A term applied to the present system of tuning pianos and organs, whereby all keys are rendered equally agreeable.

Ernstlich (*Ger.*). Earnest, fervent, ardent.

Es dur (*Ger.*). The key of E flat major.

Es moll (*Ger.*). The key of E flat minor.

Espressivo (*It.*). Expressive; with expression and feeling.

Espressione (*It.*). Expression, feeling.

Estinto (*It.*). Dying away, becoming faint, expiring.

Estravaganza (*It.*). Extravagant, wild.

Etude (*Fr.*). A study.

Etwas (*Ger.*). Some, somewhat, a little: *etwas langsamer*, a little slower.

Euphonium. An important member of the family of brass instruments in military bands. Its part is bass or baritone.

Executant (*Fr.*). A musical performer.

Execution. Skill in the manipulation of an instrument, or in the management of the voice.

Expression. The observance of light and shade, and all other matters of finish which impart soul and life to music.

Extemporize. To compose and perform right on, without previous thought.

Extreme. The upper and lower parts of a composition are called the *extreme* parts. It was customary at one time also to call keys having many sharps or flats in the signature *extreme* keys.

F

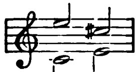
F. The fourth note in the scale of C, called *Fa* in France and Italy.

Facilement (*Fr.*). Easily, with smoothness and ease.

Fagottino (*It.*). A small bassoon.

Fagotto (*It.*). Bassoon. The name is also given to a reed stop upon the organ. (*See* page 6.)

False relation. A term used to describe a fault in composition—viz., the following of a note in one chord with its octave, above or below, chromatically altered, thus—



. C♯ following C♮ constitutes the fault.

Falsetto (*It.*). The high, thin notes that can be produced above the natural compass of the male voice.

Fantasie (*Ger.*)
Fantasia (*It.*)
Fancy, caprice. A fanciful composition in which thoughts follow each other without regard to rules which govern the form of other compositions.

F clef. The name by which the bass clef is known, the sign curling around the line F, .

F dur (*Ger.*). The key of F major.

Ferma (*It.*). Firm, strong.

Feroce (*It.*). Fierce, bold ; with ferocity.

Fertig (*Ger.*). Nimble, quick.

Festoso (*It.*). Cheerful, festive, gay.

Fiddle. The violin ; also, to *fiddle*, to play the violin.

Fieramente (*It.*). Fiercely, vehemently.

Fife. An instrument of the flute species, but smaller, and of higher pitch.

Figured bass. A bass having figures beneath it which indicate the harmonies to be constructed upon it.

Fine (*It.*). The end. A composition concludes where the word *fine* is placed.

Fis dur (*Ger.*). The key of F sharp major.

Flageolet. A wind instrument fingered like the flute or fife, but blown into through a small tube shaped mouthpiece. A flute head-piece can also be used by which the instrument is converted into a sort of fife or piccolo.

Flauto (*It.*). Flute.

Florid. Ornamental, embellished.

Flute. A wind instrument of sweet, bird-like tone, having a compass extending upwards about three octaves from middle C. It holds an important place in orchestral music, being usually the highest of the wind instruments. (*See* page 2.)

Foco (*It.*). Fire, animation.

Forte (*It.*). Loud, strong.

Fortissimo (*It.*). Very loud ; with great power.

Forza (*It.*). Force, vehemence, power.

Forzando (*It.*). Forced ; a word implying stress on any particular notes. Also marked >, ∨, or *sf*.

Fretta (*It.*). Haste, speed, becoming quicker.

Frets. The small metal bridges raised upon the finger-board of the guitar, etc., upon which the strings are pressed to produce notes of different pitch.

Freudig (*Ger.*). Joyfulness.

Fruhlingslied (*Ger.*). Spring song.

FUGA (*It.*). A flight, a fugue.

FUGATO (*It.*). In the fugal style.

FUGHETTA (*It.*). A short, or simple fugue.

FUGUE. A movement beginning with a subject in single notes which is given out by one part and answered by other parts in turn, the subject and counter-subject being ingeniously woven into a harmonious whole. The most scholastic of all forms of musical composition.

FULL. All the voices ; all the stops of the organ, etc.

FULL-SCORE. The copy containing all the parts for orchestra and chorus.

FUNEBRE (*Fr.*) }
FUNEREO (*It.*) } Funereal.

FUOCO (*It.*). Fire, passion, energy.

FURIOSO (*It.*), Furious, passionate.

G

G. The fifth note in the key of C ; called *Sol* in France and Italy.

GAIMENT (*Fr.*) }
GAJAMENTE (*It.*) } Gayly.

GALOP. A dance measure in rapid $\frac{2}{4}$ time.

GAMBA (*It.*). The name now given to an organ stop of metal pipes and eight-feet pitch; derived from the *viol-di-gamba*, an obsolete stringed instrument which preceded the violoncello.

GAMUT. The musical scale.

GAUCHE (*Fr.*). Left ; M. G., *main gauche*, the left hand.

GAVOTTE. A graceful dance measure in common time, and of moderate pace.

G DUR (*Ger.*). The key of G major.

GEDACT. Stopped. A term applied to organ stops, the pipes of which are stopped with a plug at the end usually open. The effect of stopping the pipes is to deepen the tone an octave ; thus the sound of a four-foot pipe stopped is the same in pitch as that of an eight-foot pipe open.

GEHEND (*Ger.*). Moving easily ; a term denoting a rate of movement similar to *andante*.

GEIGE (*Ger.*). The violin.

GELAUFIG (*Ger.*). Fluent, rapid.

GEMACHLICH (*Ger.*). Slowly, softly.

GEMS-HORN (*Ger.*). Goat, or chamois horn. A name now given to an organ stop of conical metal pipes and of four-feet tone.

GEMUTH (*Ger.*). Soul, feeling; *mit Gemuth*, with much feeling.

GENTILE (*It.*). Graceful, noble, pleasing.

GENTILEZZA (*It.*). Grace, refinement, elegance.

GESANG (*Ger.*). Singing; a song, an air; the art of singing.

GES DUR (*Ger.*). The key of G flat major.

GEWISS (*Ger.*). Firm, resolute.

GIGA (*It.*)
GIGUE (*Fr. & Ger.*) } A lively dance measure in $\frac{6}{8}$ or $\frac{12}{8}$ time.

GIOCONDO (*It.*). Jocund, merry, sportive.

GIOJA (*It.*). Joy, mirth.

GIS MOLL (*Ger.*). The key of G sharp minor.

GIUSTO (*It.*). Exact; *tempo giusto*, in exact time.

GLEE. An old name for a composition of a lively character for three or more voices.

GLISSANDO (*It.*). Smooth, gliding. On the pianoforte a passage played by drawing the finger or thumb, or both, lightly along the keys, pressing them down with the nails.

GLOCKE (*Ger.*). A bell.

G MOLL (*Ger.*). The key of G minor.

GRACES, or **GRACE-NOTES**. The notes added by way of ornamentation, usually printed in small type. The trill and turn also belong to the same class.

GRADEVOLE (*It.*). Gracefully, pleasantly.

GRAN.
GRANDE } *It.* Great, grand.

GRAN CASSA (*It.*). The big drum.

GRAND JEUX (*Fr.*). The name of a harmonium stop which gives the full power of the instrument. In organ music the term implies *all the stops*.

GRAVE (*It.*). Grave, solemn, slow. A low, deep tone.

GRAZIA (*It.*). Grace, elegance.

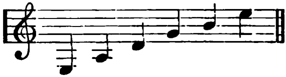
GRAZIOSO (*It.*). Graceful, elegant.

GREAT ORGAN. In organs with two manuals, the lower one is called the great organ, because its pipes are of larger scale and of louder tone than those of the upper manual.

Gregorian. Belonging to the time of St. Gregory, a pope of the sixth century. *Gregorian tones,* melodic forms introduced into the Church by Gregory, many of which remain in use to the present day.

Guitar. An instrument much used in Spain, and said to have been invented in that country. It has six strings, which are plucked by the fingers of the right hand, the tone of the instrument forming an agreeable accompaniment to the voice. The *accordatura* (strings are tuned) is :

(Sounding an octave lower.)



H

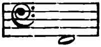
H. In Germany the note B natural is called H.

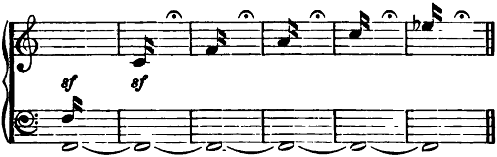
Halle (*Ger.*). Sound, clangor.

Hammer. In the pianoforte, the wire is struck by what is called a hammer. There is a row of these, one for each note, the heads covered with felt, and of size and weight proportioned to the length of the wire.

Harfe (*Ger.*). Harp.

Harmonic flute. The name of an organ stop, the pipes of which are pierced with a hole at a point midway between the mouth and open end of the pipe. An eight-foot pipe thus pierced sounds a note an octave above that of an ordinary eight-foot pipe.

Harmonics. The sounds that a string or wire gives forth when its wave is divided into two, three, four, or any number of equal parts. Upon the violin, if the string be lightly touched in the middle, and the bow drawn gently across it, the first harmonic (*i.e.*, the octave to the fundamental sound) is heard. Upon the piano, if a low note be held down (not caused to sound), and the note an octave above be struck sharply, and at once loosed, we hear this note sounding as a harmonic upon the string of the low note we are holding. This experiment may be repeated, say upon the note  with all the following notes, each of which will be heard separately as a harmonic upon the low F we are holding down. If all the notes are played rapidly, one after the other, the complete chord of six notes will be distinctly heard sounding *upon one string:*



Held down without being made to sound.

Harmonium. A well-known instrument, the sounds of which are produced from reeds or metal tongues set in vibration by wind blown from bellows worked by the feet. The key-board of the instrument is similar to that of the organ.

Harmony. The name of that branch of musical studies which treats of part writing. Agreeable combination of sounds.

Harp. A stringed instrument of great antiquity, though popular in its perfected form at the present time. The modern harp has a diatonic scale of over six octaves, with pedals for chromatic alterations in changes of key.

Harpsichord. An instrument which in Handel's time occupied the place now held by the pianoforte. The key-board was similar to that of the piano, but of smaller compass, and the wires were plucked with a quill, not struck with a hammer as in the modern instrument. (*See* page 15; chap. iii.)

Hautbois (*Fr.*). Oboe, hautboy. (*See* page 5, fig. 9.)

H dur (*Ger.*). The key of B major.

Heft (*Ger.*). Book.

Heftig (*Ger.*). Impetuous, vehement.

Herzlich (*Ger.*). Delicately, tenderly.

Hidden consecutives. Faulty progressions in harmony; the passage of two voices or instruments in similar motion to a perfect fifth or octave.

H moll (*Ger.*). The key of B minor.

Hochzeit-marsch (*Ger.*). Wedding-march.

Horn. A brass instrument occupying an important place in the modern orchestra. Its tone is soft and of beautiful quality. The *natural* horn is of restricted compass; the *ventil-horn* (*see* illustration) is provided with valves or pistons like the cornet, rendering chromatic passages possible. *Italian,* corno.

Hornpipe. A lively dance measure in quick common time. A dance usually associated with British sailors.

Hurtig (*Ger.*). Quickly.

Hymn-tune. A form of composition used in religious services throughout the civilized world. The measure varies considerably, owing to the variety of metres employed in the words. They are mostly known by names; as, "*The Old Hundredth*" long metre, "*French*" short metre, etc.

I

Iambic. The measure of verses in which a short and long syllable are alternately employed.

Il (*It.*). The. *Il basso,* the bass; *Il piu,* the most.

Il piu forte possible (*It.*). As loud as possible.

Imitation. Compositions in which the parts imitate each other, as in a fugue, though with less strictness.

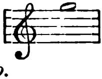
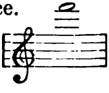
Immer (*Ger.*). Always, ever.

Imperfect intervals. Such as are smaller by one semitone than perfect intervals. From C to G is a perfect fifth containing seven semitones; from C to G flat is an imperfect fifth, containing six semitones (*i. e.*, diminished).

Impeto (*It.*). Impetuosity, vehemence.

Impromptu (*Fr.*). Extempore, without premeditation. The term is also applied to compositions that are of free, unstudied form.

Improvisation. An extempore performance.

In alt (*It.*). The notes from  to ; notes above these are *in altissimo.*

Indeciso (*It.*). Undecided; with uncertainty of time.

In fretta (*It.*). In a hurried manner.

Infuriante (*It.*). Furious, with anger.

INNOCENZA (*It.*). Innocence, simplicity.

INSTRUMENTATION. The art of writing for the band, or orchestra. Also the scoring of a composition for instruments.

IN TEMPO (*It.*). In time.

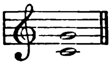
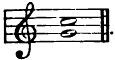
INTERLUDE. An instrumental passage between the voice parts of an anthem, or between the verses of a song.

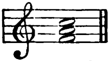
INTERMEZZO. Frequently a short musical piece between two acts of an opera. A movement coming between two others of greater importance.

INTERVAL. The distance between two sounds of different pitch.

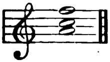
INTREPIDO (*It.*). Intrepid, bold.

INVERSION. Change of position. The inversion of an interval consists in such changes as the following:

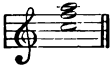
 inverted, .

C was the bottom note in the first case; by inversion it becomes the top note. The inversions of a chord are similar; thus: chord on F, ;

FIRST INVERSION.



SECOND INVERSION.



IRA (*It.*). Ire, rage, anger.

IRATO (*It.*). Irascibly, angrily.

J

JAGER-LIED (*Ger.*). Hunting-song.

JEU (*Fr.*). Play; the style of playing.

JEUX (*Fr.*). Stops, or registers in organ or harmonium.

JEWS-HARP. A small metal instrument or toy, played upon while held against the teeth, a metal tongue struck with the finger producing the sound.

JIG. A lively dance, or dance tune, in $\frac{6}{8}$ or $\frac{12}{8}$ time.

JODELIN. That part of a Tyrolean air sung with such sounds as

Yo, o, or la, la, in which male voices employ the falsetto tone with good effect.

JOIE (*Fr.*). Joy, gladness.

JUSTE (*Fr.*). Accurate, true, with perfect intonation.

K

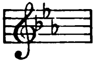
KAMMER-MUSIK (*Ger.*). Chamber-music; music for home or small concert-room.

KAPELLE (*Ger.*). A chapel.

KAPELL-MEISTER (*Ger.*). The chief musician in a church, cathedral, or chapel.

KERAULOPHON. The name of an eight-feet metal organ stop of reedy or string tone.

KETTLE-DRUM. A drum having only one parchment surface for striking, the shell being of copper and rounded at the bottom like a pan or kettle. Two of these are employed in the orchestra, tuned to different notes, most frequently the key-note and the dominant.

KEY. The *key* of a composition is that which is expressed in the signature, thus—  denoting the scale in which a composition is set, the *key-note* being the first note of that scale. The ivory and ebony surfaces played upon by the fingers in organ, piano, etc., are called the *keys*, the whole constituting the *key-board*.

KIRCHEN-FEST (*Ger.*). Church festival.

KLANG (*Ger.*). Sound, tone, tune.

KLAR (*Ger.*). Clear, pure, bright.

KLAVIER (*Ger.*). The key-board of piano or organ.

KLEIN (*Ger.*). Minor, small. *Klein-bass-geige*, small bass fiddle, the violoncello.

KOMPONIREN (*Ger.*). To compose.

KOMPONIST (*Ger.*). Composer.

KOPPEL (*Ger.*). Coupler; the movement in an organ which couples one manual with another.

KOR (*Ger.*)
KORE (*Ger.*, *pl.*) } Choir, chorus.

KRAFTIG (*Ger.*). Loud, vigorous, energetic.

Kreuz (*Ger.*). The name for ♯, that we call a *sharp*.

Kreuz-doppeltes (*Ger.*). The name for ×, that we call a *double-sharp*.

Krumm (*Ger.*). Bent, curved.

Krumm-horn (*Ger.*). Crooked, or bent horn; a small cornet. The name is also given to an eight-feet reed organ stop.

L

La. The name by which A is called in solfeggi—*i.e.*, singing to the sounds *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*.

La chasse (*Fr.*). In the hunting style.

La destra (*It.*). The right hand.

Lagrimoso (*It.*). Mournfully.

Lamentabile (*It.*). Mournful, lamentable.

Langsam (*Ger.*). Slowly.

Langsamer (*Ger.*). Slower.

Languido (*It.*). Feeble, in a languid fashion.

Largamente (*It.*). Large, full tone; in a broad style.

Larghetto (*It.*). Slow, but not so slow as *Largo*.

Largo (*It.*). Slow, large, broad.

Largo assai
Largo di molto } (*It.*). Very slow.

La voce (*It.*). The voice.

Lay. A song, an air.

Leading note. The seventh note of the diatonic scale: B is the leading note in the key of C—E in the key of F—F♯ in the key of G, etc.

Leben (*Ger.*). Life, vivacity.

Lebhaft (*Ger.*). Quick, vivacious.

Leger-lines. The short lines added for notes above and below the stave.

Legato (*It.*). Slurred; in a smooth, gliding manner.

Leggerezza (*It.*). Lightness.

Leggiero (*It.*). Light, delicate.

Lentando (*It.*). Slackening the time.

Lento (*It.*). Slow.

Lento assai (*It.*). Very slow.

Lestezza (*It.*). Quickness, nimbleness.

Libretto (*It.*). The words of an opera, oratorio, a cantata, or other choral work.

Lieblich (*Ger.*). Sweet, charming, lovely.

Lied (*Ger.*). Song.

Lied ohne worte (*Ger.*). Song without words. An instrumental piece with a solo (representing a voice part), and also an accompaniment.

Lira (*It.*). Lyre.

L'istesso (*It.*). The same.

L'istesso tempo (*It.*). The same time as the foregoing movement.

Loco (*It.*). Place; used after 8va . . . . . ., indicating a return to the place of the notes as written.

Lunga pausa (*It.*). A long pause.

Lusingando (*It.*). Sweetly, persuasively, coaxingly.

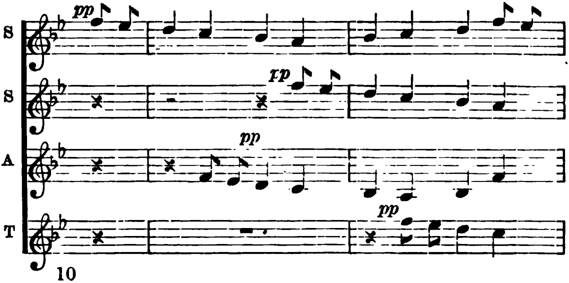
Lustig (*Ger.*). Gayly, merrily, cheerfully.

Lute. An ancient stringed instrument, now superseded by the guitar.

Lyre. The most ancient of stringed instruments. (*See* page 7.)

M

Madrigal. A form of composition for voices alone richly contributed to by English musicians in the sixteenth century. (*See* page 76.) Imitation of a subject in all the parts (as seen in the example below) forms a special feature of madrigal writing:



Maestoso (*It.*). Majestically.

Maestro (*It.*). Master. In music a great composer, or master of the art.

Maggiore (*It.*). Major, greater ; in the major key.

Main (*Fr.*). Hand.

Major. Greater. In intervals, major are greater than minor.

Malinconico (*It.*). Melancholy.

Mandoline. A stringed instrument in shape like half a pear. It has wires as well as strings, which are plucked with a tortoise-shell or horn plectrum.

Mano (*It.*). Hand ; *mano destra* or *dritta*, right hand ; *mano sinistra*, left hand.

Manual. Key-board of organ, piano, etc.

Marcato (*It.*). Marked, with emphasis.

Marcia (*It.*). A march.

Martellato (*It.*). Hammered, struck with force.

Mazurka. A dance measure of Polish origin, usually in $\frac{3}{4}$ time. It is of moderate pace, and graceful in character.

Measure. Time. Also a bar, or the music of a bar.

Mediant. The third note of the diatonic scale E is the mediant of the key of C, A of F, B of G, etc.

Melody. A succession of single sounds in pleasing form.

Meme (*Fr.*). The same. *Meme mouvement*, the same in time.

Meno (*It.*). Less. *Meno forte*, less loud.

Menuetto (*Ger.*). A graceful, slow dance measure in $\frac{3}{4}$ time, much used in composition by the old masters.

Mestoso (*It.*). Sadly, mournfully.

Metronome. A mechanical contrivance, usually clockwork, for giving beats at whatever number per minute may be required. A note followed by a figure, thus, ♩ = 66, at the commencement of a composition, is called the metronome mark. This denotes the exact rate of the movement, sixty-six quarter-notes per minute. Setting the weight of the metronome to this figure, the pendulum swings at the rate of sixty-six beats per minute, and at this pace the quarter-notes of the movement must be played.

Mezzo (*It.*). Half, medium.

Mezzo forte (*It.*). Moderately loud ; written *mf.*

Mezzo soprano (*It.*). A soprano of medium compass, not so high as soprano, but higher than contralto.

MEZZO STACCATO (*It.*). The notes detached, but not so much as when marked staccato.

MEZZO VOCE (*It.*). Half the voice.

MILITARE (*It.*). Military; in a warlike spirit.

MINOR. Less. In intervals, minor are less than major.

MINUET. A graceful, slow dance measure in $\frac{3}{4}$ time, much used in composition by the old masters.

MIT (*Ger.*). With, by.

MIT VIELER INNIGKEIT (*Ger.*). With much feeling.

MIXTURE. The name of an organ stop having several ranks of pipes; it should be used only with the full organ, to which it imparts much brightness.

MODERATO (*It.*). In moderate time.

MODULATION. A smooth passage through a succession of harmonies from one key to another. Modulation of tone is the passing from one degree of power to another.

MOLL (*Ger.*). Minor.

MUSETTE (*Fr.*). An instrument resembling the bagpipes, but smaller and less powerful. The name is also given to a movement of a dance-like character with a drone bass.

MUSIC. Sounds which move and combine according to recognized laws. The art of expressing thought and feeling through instrumental and vocal sounds.

MUSICALE (*It.*). Belonging to music; musical.

MUTE. An implement of brass or other substance which when placed upon the bridge of a violin, violoncello, etc., considerably softens the tone.

N

NACHT-MUSIK (*Ger.*). Night-music; serenade.

NAIV (*Ger.*)
NAIVE (*Fr.*) } Artless, simple, natural.

NATURAL. The sign ♮ used after a sharp or flat, when the white key or natural note of the scale is again required.

NEGLIGENTE (*It.*). Negligent, unrestrained.

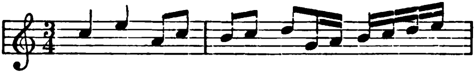
NINTH. An interval embracing one note beyond the octave.

NOCTURNE. A night song or piece. A slow, graceful form of composition generally for a solo instrument, most commonly the piano. The *Nocturnes* by Chopin are by far the best known among such compositions.

NON (*It.*). Not, no; *non molto allegro*, not very quick.

NON TROPPO (*It.*). Not too much. *Allegro, ma non troppo*, quick, but not too quick.

NOTATION. The system of indicating music by written characters. *Staff notation* is that written upon five lines, and in the characters here given:



this is also called the *old notation.* The *new notation*, or *tonic sol-fa*, is that which is indicated by letters, thus:

{| d' :m' :l.d' | t.d' :r'.s,l : t,d'.r',m' |

(*See* "Tonic Sol-fa.")

NOTTURNO (*It.*). (*See* "Nocturne.")

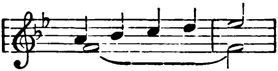
NUANCES (*Fr., pl.*). The touches of finish, light, and shade, increase and decrease, etc., which impart feeling and expression to music.

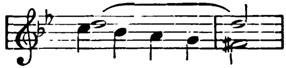
O

OBBLIGATO (*It.*). Indispensable; a part which cannot be omitted. Unless the *obbligato* be played, the composition is incomplete.

OBER (*Ger.*). Upper, higher. *Ober werk* in old organ music means the upper manual—*i.e.*, the *Great Organ*, which, before the days of the *Swell Organ*, was the upper manual; the *Choir*, called the *Positiv*, being the lower.

OBLIQUE MOTION. One part rising or falling while another part remains stationary, as:





OBOE. A wind instrument of great importance in the orchestra. It is of wood, and has a double reed. (*See* page 5, fig. 9.)

An organ stop, eight-feet reed, which imitates the oboe tone, also bears this name.

OCARINA. A small wind instrument blown into through a short projecting tube, the scale being fingered upon holes.

OCTAVE. An interval of eight notes in the diatonic scale, as from C to C above, or D to D, etc.

OCTETT. A composition in eight parts.

ŒUVRE (*Fr.*). Work, composition. *Chef-d'œuvre*, principal work.

OFFERTOIRE (*Fr.*). A piece played or sung during the collection of the offertory.

OPEN DIAPASON. The principal stop in an organ, having metal pipes of eight-feet pitch; these usually stand in the front of the case, unless the organ contains a sixteen-foot open diapason. An open diapason of sixteen feet tone, and also one of thirty-two-feet tone are to be found in the pedal organ of large instruments. (*See* pp. 63, 67, 68, and 69.)

OPEN NOTE. The note from the full, open string of violin, etc.; also a free, unrestrained sound.

OPERA (*It.*). The most important of all works embodying instrumental music, with vocal solos and choruses to be delivered with suitable scenic display and action. The term also signifies work, as *op.* 24, *opera* 24, or *opus* 24, the twenty-fourth work of the composer.

OPHICLEIDE. A deep-toned brass instrument of powerful tone and extensive compass. In the orchestra it frequently forms a low bass to the three trombones. Also a reed stop on the organ, usually the pedal organ, of sixteen-feet scale.

OPUS (*Lat. and Ger.*). Work, composition; *op.* 4, fourth work.

ORATORIO (*It.*). The most important of sacred choral works, the text usually being from Holy Writ.

ORCHESTRA (*It.*). The seats rising from the platform in a concert-hall on which the members of the band and choir sit at performances. Also the place in front of the stage at a theatre where the musicians of the band sit. The term also denotes the players themselves, the whole band.

ORCHESTRATION. The work of scoring a composition for the band.

ORGAN. The finest and largest of wind instruments. Pipes of metal and wood give forth the varied tones, these being controlled from key-board and stops manipulated by the performer, the wind coming from bellows blown by hand, or by gas, water, or electric engines. (*See* chap. viii., page 62.)

Ornamenti (*It., pl.*). Ornaments, embellishments, etc.

Ossia (*It.*). Or, otherwise. Placed before a passage given as an alternative to the one in the text, either of which may be played or sung.

Ottava (*It.*). An octave; an eighth.

Ottava alta (*It.*). Octave higher; abbreviated thus: **8va**······

Ottava bassa (*It.*). Octave lower; abbreviated thus: **8va bassa.**

Overture. The instrumental piece which commences an opera, oratorio, or a cantata. A *concert overture* is one composed for independent performance.

P

Pandean pipes }
Pan's pipes } An ancient instrument made of hollow reeds, cut to different lengths, stopped at one end, and blown across at the other by the player. (*See* page 2, fig. 1.)

Parlando }
Parlante } (*It.*). As if spoken.

Partitur (*Ger.*). Full score of orchestral composition.

Part song. A composition for different voices in three, four, or more parts, the most useful and common form being the four-part song, for S.A.T.B.—*i. e.*, Soprano, Alto, Tenor, and Bass.

Passacaglio (*It.*) }
Passacaille (*Fr.*) } A slow triple-time dance tune in the minor key.

Passing notes. Notes not belonging to the harmony, but which serve to connect one harmony with another, or impart interest to the melodic form.

Passionate (*It.*) }
Passionato (*It.*) } Passionate, with fervor, with intense feeling.

Pastorale (*It.*). Pastoral, rural; a melody of a sweet, soft character, suggestive of shepherd life.

Patetico (*It.*) }
Pathetique (*Fr.*) } Pathetic, with pathos.

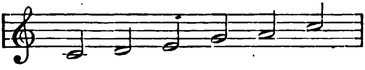
Pausa (*It.*). A pause.

Pause. The sign 𝄐 indicating that the note over or under which it is placed should be dwelt upon.

Pedale (*It.*). A stationary, or pedal bass.

Ped. In pianoforte music means that the sustaining pedal is to be used; the mark ✱ indicating the point where it should be loosed. In organ music the same word denotes that the part is to be played with the feet upon the pedal organ.

Pentatonic scale. A scale embracing the octave, but having only five notes:

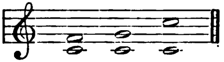


the tonic, super-tonic, mediant, dominant, sub-mediant, and upper tonic. The ordinary sub-dominant and leading notes are omitted.

Percussion. Striking. *Instruments of percussion* such as are struck by the performer—as the drum, the piano, the triangle, etc.

Perdendosi (*It.*). Dying away, slackening the speed, and decreasing the power.

Perfect. A term applied to intervals, such as:



the nature of which does not change by inversion. A perfect fourth by inversion becomes a perfect fifth, a perfect fifth becomes a perfect fourth. With other intervals there is a change of nature, all major intervals by inversion becoming minor, and all minor becoming major.

Pesante (*It.*). Heavy, broad, ponderous.

Phrase. A group of notes embodying a musical idea; a musical sentence.

Phrasing. The art of revealing the soul and meaning of music through an intelligent rendering of its separate sentences. (*See* page 41.)

Piacere (*It.*). Pleasure, fancy. *A piacere*, at the pleasure of the performer.

Piacevole (*It.*). Pleasing, graceful.

Pianissimo (*It.*). Very soft; much softer than piano. This word is represented in music by *pp*.

Piano (*It.*). Soft, gently; represented in music by *p*.

Pianoforte. The most widely used of all musical instruments. It succeeded the harpsichord, the wires of which were plucked by a quill. In the piano they are struck by a hammer, thus enabling the performer to obtain *piano* and *forte* effects. Hence its name *pianoforte.*

Piccolo. A small, or octave flute.

Piu (*It.*). More; *piu allegro*, more quickly; *piu forte*, more loudly; *piu lento*, more slowly; *piu vivo*, more life.

Pizzicato (*It.*). Pinched; applied to passages for the violin, etc., the notes of which are to be played, not with the bow, but by the fingers plucking the string.

Placido (*It.*). Placid, calm, tranquil.

Poco (*It.*). Little; *poco crescendo*, a little louder.

Polka. A common dance measure in $\frac{2}{4}$ time. The chords of accompaniment to the tune fall upon the first three eighth-notes of the bar, the last eighth-note beat being silent in the bass.

Pomposo (*It.*). Stately, pompous.

Portamento. A term now signifying the carrying of the voice or tone from one note to the other; a gliding from tone to tone. (*See* page 60.)

Posaune (*Ger.*). A trumpet, or trombone. A name given to a reed stop of trumpet-like tone in the organ.

Positiv (*Ger.*). The choir organ.

Postlude. A name frequently given to organ voluntaries to be played after the service.

Precentor. Director, or leader of the choir.

Precipitato (*It.*). Hurriedly.

Precisione (*It.*). Precision, accuracy.

Prelude. An instrumental introduction.

Prestissimo (*It.*). With extreme rapidity.

Presto (*It.*). Very rapid.

Primo (*It.*). First, chief. In duets the upper part is marked *primo.*

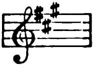
Principal. An organ stop of four-feet scale with metal pipes, forming the octave to the diapason.

PRONUNZIATO (*It.*). Pronounced. With distinct enunciation.
PSALM-TUNE. (*See* "Hymn-tune.")
PUNTA D'ARCO. Point of the bow.

Q

QUADRILLE (*Fr.*). The music which accompanies a square or four-sided dance. It is divided into five movements, each of which is in quick $\frac{2}{4}$ or $\frac{6}{8}$ time.
QUARTET
QUARTETT (*Ger.*) } A composition for four performers.
QUAVER (*eighth-note*). A note half the length of a quarter-note.
QUINTET. A composition for five performers.

R

RALLENTANDO (*It.*). Slower and softer by degrees.
RAPIDAMENTE (*It.*). Rapidly.
RECITATIVE
RECITATIVO (*It.*) } A passage in which the words should be sung or declaimed with great clearness, the time and measure of the written notes not being strictly observed.
REGISTER. A part of the compass of a voice, as *middle register*, the notes of one quality and production in the middle part of the voice; the *low register*, the deep chest-notes. In the organ, a row of pipes; also, the stops.
RELATIVE MINOR. The relative minor to any given major key is that which has the same key signature. Thus, the relative minor of A is F sharp, the key signature of A major and F sharp minor both being 
RESOLUTO (*It.*). Boldly, resolutely.
RESONANCE. Quality of resounding, reverberating.
RESTS. Signs representing silence.
RIGORE (*It.*). Rigor, strict and firm in time and note.
RISOLUTO (*It.*). Boldly, resolutely.
RITARDANDO (*It.*). Delaying, or holding back in time; slackening the speed.
RITENUTO (*It.*). Becoming at once slower.

ROMANCE (*Fr.*) }
ROMANZA (*It.*) } A name frequently given to a slow, song-like composition for piano, violin, or violoncello and piano.

RONDO (*It.*). A bright species of movement in which the principal subject comes round again and again, always occurring in the same key, that in which the composition is set. *Rondino*, a short, easy rondo.

ROUND. A composition for three or more voices, so arranged that, although each singer has the same part, by starting one behind the other a harmonious effect is produced.

RUBATO (*It.*). Robbed. *Tempo rubato*, slightly altering the time, robbing a note here and there of part of its length for purposes of expression.

S

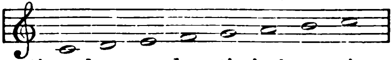
SALCIONAL }
SALICIONAL } A sweet, soft eight-feet organ stop, the pipes being of metal, and the tone of Gamba-like quality.

SALTANDO (*It.*). Leaping, jumping; going skippingly.

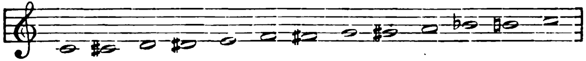
SARABAND. An old Spanish dance in $\frac{3}{4}$ time.

SAX-HORN. A form of brass instrument introduced by, and named after, M. Sax; *Saxophones*, *Saxotrombas*, and *Saxtubas* being other forms of brass instruments also introduced by him.

SCALE. Consecutive sounds from one note to the octave above. A *diatonic scale* is one proceeding by tones and semitones:



A *chromatic scale* proceeds entirely by semitones:



SCHERZANDO (*It.*). Playful, gay, sportive.

SCHERZO (*It.*). Play, sport; a gay, sportive movement.

SCHERZOSO (*It.*). Merry, playful.

SCHMERZ (*Ger.*). Sorrow, grief.

SCHNELL (*Ger.*). Quickly.

SCORE. The copy of any work in which all the parts, both vocal and instrumental, are written.

Secondo (*It.*). Second. In a pianoforte duct the bass part is marked *secondo*.

Segno (*It.*). Sign. *Al segno,* go back to the sign. The sign usually employed is 𝄋

Sehr (*Ger.*). Very, much.

Sehr lebhaft (*Ger.*) Very lively; with much animation.

Semi (*Lat.*). Half. *Semibreve* 𝅝, half a breve; *Semitone,* half a tone.

Semi-chorus. For half, or part of the choir.

Semiquaver (*sixteenth-note*). Half a quaver.

Semplice (*It.*). Simple, sweet, unpretentious.

Sempre (*It.*). Always, continually.

Sempre legato (*It.*). Always smooth, continue to play smoothly.

Sempre piu forte (*It.*). Continually growing in power.

Senza (*It.*). Without.

Senza pedale (*It.*). Without the pedals.

Senza sordino (*It.*). Without the mute.

Septet. A composition for seven performers.

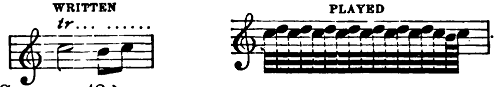
Sequence. A number of similar chords in succession.

Serioso (*It.*). Serious, grave.

Sestet. A composition for six performers.

Sforzando (*It.*). Forced. Abbreviated thus *sf.;* the note or chord over which it is placed to be strongly accented.

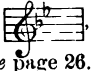
Shake, or **Trill.**



(*See* page 48.)

Sharp. Written ♯, the note following becomes one semitone higher in pitch.

Side drum. The drum slung at the side of the performer.

Signature. The key *signature* in music follows the sign of the clef: , two flats here form the key signature B flat. (*See* page 26.)

Simile (*It.*). Alike, in similar fashion; continued as once indicated.

SIN 'AL FIN (*It.*). To the end.

SINISTRA MANO (*It.*). Left hand.

SI SEGUE (*It.*). Go on.

SLENTANDO (*It.*). Gradually slower.

SLUR. A smooth passage from note to note, indicated by a curved line.

SMORZANDO (*It.*). Smothered, rendered inaudible, dying away.

SOLENNE (*It.*). Solemn.

SOLFEGGI (*It., pl.*). Vocal exercises in which the syllables *do* for C, *re* for D, *me* for E, *fa* for F, *sol* for G, *la* for A, *si* for B are used. (For origin of these syllables, *see* page 74.)

SOLO. A part for one performer.

SONATA. An important form of composition consisting of three or four movements in varied styles. The sonatas for piano by Beethoven are perhaps the best-known examples of this form. Sonatas in which the violin plays a part are usually of duet form, the piano having an equally important part to play.

SONATINA (*It.*). A short, easy sonata.

SONG. An air for the voice, with an accompaniment for the piano, or other instrument.

SOPRANO. The highest female voice. *Soprani*, plural.

SORDINO (*It.*). A mute. The mute of the violin, which is usually of brass, is placed upon the bridge of the instrument to subdue its tone.

SOSTENUTO (*It.*). Sustaining notes to their fullest length.

SOTTO VOCE (*It.*). A low, soft tone.

SPIRITO (*It.*). Spirit, life. *Con spirito*, with spirit.

STACCATO (*It.*). Detached, separated; the notes to be short and light.

STAVE. The five parallel lines upon which music is written.

STILL (*Ger.*). Calmly, softly.

STOPPED DIAPASON. An organ stop, the pipes of which are of wood, stopped with a plug at the end usually open. (*See* "Lieblich Gedact," page 68.)

STRETTO (*It.*). Pressed, contracted; parts closely following each other.

STRINGENDO (*It.*). Pressing along, becoming faster.

STÜCK (*Ger.*). Piece, air, tune.

SUAVITA (*It.*). Sweetness, delicacy.

SUBITO (*It.*). Immediately, at once.

SUB-TONIC. The note below the tonic. B is the sub-tonic of the key of C—E of F, and so on.

SUPER-TONIC. The note above the tonic. D is the super-tonic of the key of C—G of F, and so on.

SWELL. To increase in power of tone. The *Swell* organ is enclosed within a box, the front of which has Venetian shutters, which are opened and shut by the performer, thus causing the tone to swell out, or die away.

SYMPHONY. The most important form of composition for a full orchestra, consisting of several movements in varied styles, such as an *allegro*, an *andante*, sometimes an *adagio*, or slow funeral *march*, a *minuet*, or *scherzo*, and a final *allegro*.

SYNCOPATION. A displacement of the natural accent by means of ties. (*See* page 46.)

T

TABOR. A small drum.

TAMBOURINE. A simple instrument, having a rim of wood upon which parchment is stretched, which, being beaten with the hand, sounds like a small drum. A jingling accompaniment is produced by loose pieces of thin brass around the rim.

TANZ (*Ger.*). A dance.

TARENTELLA. A quick dance measure in $\frac{6}{8}$ time.

TEMA (*It.*). A theme, an air, a subject.

TEMPO (*It.*). Time, measure. *Tempo di valse*, in the time of a valse. *A tempo*, in time.

TEMPO GIUSTO (*It.*). In exact time.

TEMPO PRIMO (*It.*). Time as at first, or same as first part of movement.

TENEREZZA (*It.*). Tenderness, softness.

TENOR. The male voice of high range. The Viola is sometimes called the Tenor.

TENUTO (*It.*). Hold, prolong; held on, sustained.

TERZETTO (*It.*). A short vocal trio.

THEMA (*Ger.*). A theme, an air, a subject.

THEORY. In music, that which treats of the science of its construction, or the art of composition.

TIMBRE (*Fr.*). Quality of sound.

TIMPANI (*It.*, *pl.*). Drums. (*See* "Kettle-drum.")

TOCCATA (*It.*). A prelude in florid style.

TONIC. The key-note of the scale.

TONIC SOL-FA. A system of notation extensively used in singing, it being specially adapted for this purpose. The tonic, or key-note, is always called *do.* First lessons in sight-reading are usually given from what is called a

MODULATOR

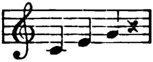
d'		f'		
t		m'		l
		r'		s
s		DOH'		f
		TE		m
f	ta		le	
m		*LAH*		r
	la	se		
r		SOH		d
		ba	fe	t,
d		*FAH*		
t,		ME		l,
	ma		re	
l,		*RAY*		s,
	ra		de	
s,		DOH		f,
		t,		m,
f,				
m,				r,
r,		s,		d,

By means of this also the principles of modulation from one key to another are demonstrated. Initial letters represent the notes of the diatonic scale in printed music; thus, DOH, ME, SOH are printed *d m s.*

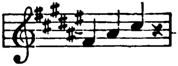
Time is represented by dividing the bar into spaces; for common time four, thus | : | : |, triple time three— | : : |, and so on.

The duration of notes is indicated as follows: a note of two beats' length, | **d** : — | : |; three beats, | **d** : — | — : |; four beats, | **d** : — | — : — |; the empty spaces indicate rests.

For half-beats the space is divided by a dot, | **d** : **d.d** | **d** : **d.d** |; the two notes in space two and four are sung to one beat.

The notation for all keys is the same, thus: 

KEY C

is rendered in tonic sol-fa | **d** : **m** | **s** : | and 

KEY F♯

in tonic sol-fa | **d** : **m** | **s** : |, there being no difference in the writing of the notes, but only in the statement of key.

The system was founded and popularized by the late John Curwen.

TOSTO (*It.*). Quick, rapid.

TRANQUILLO (*It.*). Tranquil, calm, quietness.

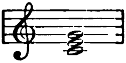
TRANSITION. Passing from one key to another.

TRANSPOSITION. Change of key.

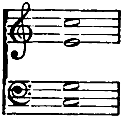
TRANSPOSE. Playing or singing in a different key to that in which the music is written.

TREBLE. The upper, or highest voice.

TRIAD. A chord of three notes, a root-note, with its third and fifth above, as:



or



TRIANGLE. A small steel instrument of percussion, having a bell-like tone.

TRILLO (*It.*). A shake, a trill.

TRIO. A piece for three instruments. The piano, the violin, and violoncello are more frequently combined in trios than other instruments. *Trio* is also the name given to the second movement of a minuet, scherzo, etc., so called formerly because three instruments only were employed in its performance.

TRIPLET. A group of three notes occupying the time of two.

TROMBONE. A powerful brass instrument, three kinds, alto, tenor, and bass, being scored for in orchestral music. (*See* page 3.)

TROPPO (*It.*). Too much; *non troppo*, not too much.

TRUMPET. A most important brass instrument in the orchestra. Obbligato parts are often assigned to this instrument, notable instances being "The trumpet shall sound," and "Let the bright Seraphim."—*Handel.* In full brass passages the trumpet takes the highest part.

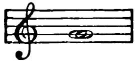
TUNE. A short air, a melody. *To tune*, to set the strings of harp, violin, etc., at the proper pitch. *In tune*, true intonation.

TURN. An embellishment represented thus ~. (*See* page 47.)

TUTTI (*It.*). All; the full band or chorus.

U

UNA (*It.*). A, an, one; *una corda*, one string; used in pianoforte music to signify the soft pedal.

Unison. Sounds in perfect accord, being the same in pitch; written .

Un poco (*It.*). A little. *Un poco ritardando*, slackening the speed a little.

Ut. The name or syllable by which the note C was originally called, and by which name it is still known in France.

V

Valse (*Fr.*). A waltz; a bright, graceful composition in $\frac{3}{4}$ time. A common form of waltz music is used for the dance. A higher form of the same measure is much favored in pianoforte music, the waltzes of Chopin being among the best examples of such compositions.

Variations
Variationen (*Ger.*)
Variazioni (*It.*)
Altered forms of presenting an air, or a theme. *Andante con Variazione*, a simple melody followed by a set of variations in florid style, each containing some new forms, but all preserving, embodying, or suggesting the same theme.

Veloce (*It.*). Swiftly, with great rapidity.

Verse. In an anthem, the part so marked is sung by a quartet of voices, or by a small division of the choir.

Vezzoso (*It.*). Tender, graceful.

Vibrazione (*It.*). Vibration, tremulous tone.

Vier-stimmig (*Ger.*). Four voices, or four parts.

Vigoroso (*It.*). Vigorous, bold.

Viola (*It.*). The tenor violin.

Violin. The instrument upon which the leading or upper part of string music is played; one of the most popular solo instruments in the concert-hall or the home.

Violoncello. The bass violin in a string quartet. The *'cello*, as it is familiarly called, has a beautiful quality of tone, and almost rivals the violin as a solo instrument.

Vivace (*It.*). Vivaciously, quickly.

Vivo (*It.*). Life, animation.

VOCALIZATION. Management of the voice.

VOCAL SCORE. A copy of a choral work containing the voice parts, and the orchestral accompaniment arranged for the piano or organ.

VOIX (*Fr.*). The voice.

VOIX CELESTES (*Fr.*). The name given to a stop in the organ or harmonium, having two rows of pipes in the former and two rows of reeds in the latter, one of which is tuned a shade above the other in pitch. By this means a waving, undulating tone of agreeable character is produced. The stop is also called the *vox angelica.*

VOLLE ORGEL (*Ger.*). Full organ.

VOLTI SUBITO (*It.*). Turn over quickly.

VOLUNTARY. An organ solo.

VOX HUMANA. A delicate reed stop in the organ of voice-like quality; a *tremulant* stop acting at the same time upon the wind considerably heightens the effect.

W

WAITS. An old word now applied to players or singers who, with intentions kind, mercenary, or otherwise, disturb the slumbers of the public generally at Christmas-time.

WALD-FLOTE (*Ger.*). *Forest-flute.* A name given to an organ stop of clear, full tone.

WIND-HARFE (*Ger.*). Wind harp. Æolian harp.

Y

YO. An Indian flute.

Z

ZARTLICH (*Ger.*). Tenderly, delicately.

ZELOSO (*It.*). Zealous, earnest.

ZIEMLICH (*Ger.*). Moderately.

ZINGARO (*It.*). Gypsy. Gypsy-like.

ZUSAMMEN-STIMMIG (*Ger.*). Harmony, concord.

ZWEI-STIMMIG (*Ger.*). Two pieces or parts.

ZYMBEL (*Ger.*). Cymbal.

THE LONDON ALBERT HALL ORGAN

This magnificent instrument was built by Mr. Willis, of London. A list of the stops is here given:

Great Organ

		Feet.
1.	Flute Conique (partly harmonic)	16
2.	Contra Gamba	16
3.	Violone	16
4.	Bourdon	16
5.	Open Diapason	8
6.	Open Diapason	8
7.	Viol-di-Gamba	8
8.	Claribel	8
9.	Flute Harmonique	8
10.	Flute à Pavillon	8
11.	Quint	5⅓
12.	Flute Octaviente Harmonique	4
13.	Viola	4
14.	Octave	4
15.	Quint Octaviente	2⅔
16.	Piccolo Harmonique	2
17.	Super Octave	2
18.	Furniture	5 Ranks
19.	Mixture	5 Ranks
20.	Contra Posaune	16
21.	Posaune	8
22.	Trompette Harmonique	16 and 8
23.	Tromba	8
24.	Clarion Harmonique	8 and 4
25.	Clarion	4

Solo Organ

		Feet.
1.	Contra Basso	16
2.	Flute à Pavillon	8
3.	Viola d'Amour	8
4.	Flute Harmonique	8
5.	Claribel Flute	8
6.	Voix Celeste	8
7.	Flauto Traverso	4
8.	Concert Flute	4
9.	Piccolo Harmonique	2
10.	Cymbale	
11.	Corno di Bassetto	16

	Feet.
12. Clarionet	8
13. Bassoon	8
14. French Horn	8
15. Ophicleide	8
16. Trombone	8
17. Oboe	8
18. Bombardon	16
19. Tuba Mirabilis	8
20. Tuba Clarion	4

SWELL ORGAN

	Feet.
1. Double Diapason	16
2. Bourdon	16
3. Salicional	8
4. Open Diapason	8
5. Viol-di-Gamba	8
6. Flute à Cheminée	8
7. Claribel Flute	8
8. Quint	5⅓
9. Flute Harmonique	4
10. Viola	4
11. Principal	4
12. Quint Octaviente	2⅔
13. Super Octave	2
14. Piccolo Harmonique	2
15. Sesquialtera	5 Ranks
16. Mixture	5 Ranks
17. Contra Posaune	16
18. Contra Oboe	16
19. Baryton	16
20. Vox Humana	8
21. Oboe	8
22. Cornopean	8
23. Tuba Major	8
24. Tuba	4
25. Clarion	4

CHOIR ORGAN

	Feet.
1. Violone	16
2. Viol-di-Gamba	8
3. Dulciana	8
4. Lieblich Gedact	8
5. Open Diapason	8
6. Vox Angelica	8
7. Principal Harmonique	4
8. Gemshorn	4
9. Lieblich Flute	4
10. Celestiana	4
11. Flageolet	2
12. Piccolo Harmonique	2
13. Super Octave	2

		Feet.
14.	Mixture	3 Ranks
15.	Corno di Bassetto	16
16.	Clarionet	8
17.	Cor Anglais	8
18.	Oboe	8
19.	Trompette Harmonique	16 and 8
20.	Clarion	4

PEDAL ORGAN

		Feet.
1.	Double Open Diapason (wood)	32
2.	Double Open Diapason (metal)	32
3.	Contra Violone (metal)	32
4.	Open Diapason (wood)	16
5.	Open Diapason (metal)	16
6.	Bourdon (wood)	16
7.	Violone (metal)	16
8.	Great Quint (metal)	10⅔
9.	Violoncello (metal)	8
10.	Octave (wood)	8
11.	Quint (metal)	5⅓
12.	Super Octave (metal)	4
13.	Furniture	5 Ranks
14.	Mixture	3 Ranks
15.	Contra Posaune (wood)	32
16.	Contra Fagotto (wood)	16
17.	Bombarde (metal)	16
18.	Ophicleide (wood)	16
19.	Trombone (metal)	16
20.	Fagotto (wood)	8
21.	Clarion (metal)	8

COUPLERS, ETC.

1. Solo Sub-Octave on Self.
2. Solo Super-Octave on Self.
3. Swell Sub-Octave on Self.
4. Swell Super-Octave on Self.
5. Solo to Great.
6. Swell to Great.
7. Choir to Great.
8. Swell to Choir.
9. Solo to Choir.
10. Solo to Pedals.
11. Swell to Pedals.
12. Great to Pedals.
13. Choir to pedals.
14. Sforzando.

ACCESSORY MOVEMENTS, ETC.

A double-acting vertical movement, struck by the heel of either foot, detaches or connects the action of the Pedal Organ from or with all but the Bourdon, Violone, Open Diapason Metal, and Octave, and at the same time draws or puts in the Coupler Great to Pedal.

There are eight patent pneumatic Combination pistons to each of the manual organs, governing the whole of the stops. These are arranged below and in front of each manual.

Six combination pedals govern the stops of the Pedal Organ.

Tremulant by pedal to suitable stops of Pedal Organ.
Tremulant by pedal to suitable stops of Choir Organ.
Sforzando Pedal.
A pedal drawing Coupler "Great to Pedal."
A pedal reversing the above.

A patent atmospheric contrivance is applied for acting on the Swell louvres, by which means the shutters can be instantly opened or closed, independently of the Swell Pedal.

THE CHICAGO AUDITORIUM ORGAN

This organ was built by Mr. Frank Roosevelt, of New York. A list of the stops is here given. The Roosevelt Electric Action is used.

Great Organ

		Feet.	Pipes.
1.	Double Open Diapason	16	61
2.	Contra Gamba	16	61
3.	First Open Diapason	8	61
4.	Second Open Diapason	8	61
5.	Gemshorn	8	61
*6.	Viol-di-Gamba	8	61
*7.	Viola d'Amour	8	61
8.	Principal Flœte	8	61
*9.	Doppel Flœte	8	61
*10.	Quint	5⅓	61
11.	Octave	4	61
*12.	Gambette	4	61
*13.	Flute Harmonique	4	61
*14.	Octave Quint	2⅔	61
*15.	Super Octave	2	61
*16.	Mixture	4 and 5 Ranks	293
*17.	Scharff	3 and 4 Ranks	220
*18.	Ophecleide	16	61
*19.	Trumpet	8	61
*20.	Clarion	4	61

* Stops 6, 7, 9, 10, and 12 to 20 enclosed in a separate Swell-box.

Swell Organ

		Feet.	Pipes.
21.	Double Dulciana (lowest 8 pipes stopped)	16	61
22.	Bourdon (treble and bass, split knob)	16	61
23.	Open Diapason	8	61
24.	Violin Diapason	8	61
25.	Spitz Flœte	8	61
26.	Salicional	8	61
27.	Æoline	8	61
28.	Vox Celestis	8	49
29.	Flute Harmonique	8	61

	Feet.	Pipes.
30. Clarabella	8	61
31. Stopped Diapason	8	61
32. Octave	4	61
33. Salicet	4	61
34. Hohl Flœte	4	61
35. Flauto Dolce	4	61
36. Flageolet	2	61
37. Cornet	4 and 5 Ranks	281
38. Acuta	3 Ranks	183
39. Contra Fagotto	16	61
40. Cornopean	8	61
41. Oboe	8	61
42. Vox Humana	8	61
43. Clarion	4	61

Choir Organ

(Enclosed in a separate Swell-box.)

	Feet.	Pipes.
44. Double Melodia (lowest 10 pipes stopped)	16	61
45. Open Diapason	8	61
46. Giegen Principal	8	61
47. Dulciana	8	61
48. Flauto Traverso	8	61
49. Lieblich Gedeckt	8	61
50. Quintadena	8	61
51. Octave	4	61
52. Fugara	4	61
53. Flute d'Amour	4	61
54. Nazard	2⅔	61
55. Piccolo	2	61
56. Dolce Cornet	5 Ranks	305
57. Euphone	16	61
58. Tromba	8	61
59. Clarinet	8	61
60. Carillons (from tenor F up) (44 Steel Bars).		

Solo Organ

(Eight-inch pressure, and enclosed in a separate Swell-box.)

	Feet.	Pipes.
61. Stentorphone	8	61
62. Violoncello	8	61
63. Concert Flute	8	61
64. Viola	4	61
65. Flute Octaviante	4	61
66. Hohl Pfeife	4	61
67. Piccolo Harmonique	2	61
68. Tuba Major	16	61
69. Basset Horn (bass clarinet)	16	61
70. Tuba Mirabilis	8	61
71. Orchestral Oboe	8	61
72. Orchestral Clarinet	8	61

	Feet.	Pipes.
73. Cor Anglais	8	61
74. Tuba Clarion	4	61
75. Cathedral Chimes (25 bell tubes).		

ECHO ORGAN

(Situated at a distance, enclosed in a separate Swell-box, and played from Solo key-board.)

	Feet.	Pipes.
76. Quintatœn	16	61
77. Keraulophone	8	61
78. Dolcissimo	8	61
79. Unda Maris	8	49
80. Fern Flœte	8	61
81. Dulcet	4	61
82. Flauto Traverso	4	61
83. Armonia Ætheria	4 Ranks	244
84. Horn	8	61
85. Oboe	8	61
86. Vox Humana	8	61

STAGE ORGAN

(Located on stage, to accompany chorus, and played from Solo key-board.)

	Feet.	Pipes.
87. Open Diapason	8	61
88. Doppel Flœte	8	61
89. Octave	4	61
90. Trumpet	8	61

PEDAL ORGAN

	Feet.	Pipes.
91. Double Open Diapason	32	30
92. Bourdon	32	30
93. First Open Diapason (wood)	16	30
94. Second Open Diapason (zinc) 15 inches diameter	16	30
95. Dulciana	16	30
96. Violone	16	30
97. Stopped Diapason	16	30
98. Quint	10⅔	30
99. Octave	8	30
100. Violoncello	8	30
101. Flute	8	30
102. Octave Quint	5⅓	30
103. Super Octave	4	30
104. Mixture	3 Ranks	90
105. Contra Bombard	32	30
106. Trombone	16	30
107. Serpent (free reed)	16	30
108. Contra Bassoon	16	30
109. Clarion	8	30

COUPLERS

110. Swell to Great.
111. Choir to Great.
112. Solo to Great.
113. Swell to Choir.
114. Swell Octaves on itself.
115. Solo Octaves on itself.
116. Solo to Pedal.
117. Swell to Pedal.
118. Great to Pedal.
119. Choir to Pedal.

MECHANICAL ACCESSORIES

120. Swell Tremulant.
121. Choir Tremulant.
122. Solo Tremulant.
123. Echo Tremulant.
124. Echo Organ Ventil.
125. Stage Organ Ventil.
126. Combination Release.
127. Crescendo and Diminuendo Indicator.
128. High Pressure Wind Indicator.
129. Medium Pressure Wind Indicator.
130. Low Pressure Wind Indicator.
131. Belt Shifters.
132. Engineer's Signal.

ROOSEVELT AUTOMATIC ADJUSTABLE COMBINATION ACTION

133–139. Seven Pistons over Great Keys affecting Great and Pedal Stops and Nos. 110, 111, 112, 116, 117, 118, and 119.

140–147. Eight Pistons over Swell Keys affecting Swell and Pedal Stops and Nos. 114, 116, 117, 118, 119, and 120.

148–152. Five Pistons over Choir Keys affecting Choir and Pedal Stops and Nos. 113, 116, 117, 118, 119, and 121.

153–157. Five Pistons over Solo Keys affecting Solo and Pedal Stops and Nos. 115, 116, 117, 118, 119, and 122.

158–162. Five Pedals affecting Pedal Stops and Pedal Couplers.

PEDAL MOVEMENTS

163. Full Organ Pedal (to draw all speaking stops without throwing out the knobs).
164. Pedal Ventil (to silence any adjustable selection of Pedal Stops without throwing in the knobs).
165. Solo "Off" Echo "On" Ventil.
166. Solo to Great Reversible Coupler.
167. Swell Octaves Reversible Coupler.
168. Solo Octaves Reversible Coupler.
169. Solo to Pedal Reversible Coupler.
170. Great to Pedal Reversible Coupler.
171. Balanced Swell Pedal.
172. Balanced Great and Choir Pedal.
173. Balanced Solo and Echo Pedal.
174. To close all boxes.
175. To open all boxes.
176. Crescendo Pedal }
177. Diminuendo Pedal } Affecting all Speaking Stops in the instrument.

SUMMARY

	Stops.	Pipes.
Great Organ	20	1,611
Swell Organ	23	1,733
Choir Organ (Carillons)	17	1,210

	Stops.	Pipes.
Solo Organ (Chimes)	15	854
Echo Organ	11	842
Stage Organ	4	244
Pedal Organ	19	630
Total Speaking Stops	109	
Couplers	10	
Mechanical Accessories	13	
Adjustable Combination Pistons	25	
Pedal Movements	20	
Total	177	
Total Pipes		7,124
Total Bells		69
Total Pipes and Bells		7,193

THE CINCINNATI MUSIC HALL ORGAN

This organ was built by Messrs. Hook & Hastings, of Boston. A list of the stops is here given.

THE GREAT ORGAN HAS 22 COMPLETE REGISTERS, 228 PIPES.

		Feet.	Pipes.
1.	Open Diapason	16	61
2.	Quintaton	16	61
3.	Bell Open Diapason	8	61
4.	Open Diapason	8	61
5.	Viol-di-Gamba	8	61
6.	Dopple Flöte	8	61
7.	Clarabella	8	61
8.	Gemshorn	8	61
9.	Viol d'Amour	8	61
10.	Quint	5⅓	61
11.	Octave	4	61
12.	Flute Harmonique	4	61
13.	Gambette	4	61
14.	Twelfth	2⅔	61
15.	Fifteenth	2	61
16.	Cornet	5 Ranks	269
17.	Mixture	4 Ranks	244
18.	Acuta	4 Ranks	244
19.	Cymbale	7 Ranks	394
20.	Bombard	16	61
21.	Trumpet	8	61
22.	Clarion	4	61

THE SWELL ORGAN HAS 19 COMPLETE REGISTERS, 1708 PIPES.

		Feet.	Pipes.
1.	Bourdon	16	61
2.	Open Diapason	8	61
3.	Salicional	8	61
4.	Spitz Flöte	8	61
5.	Stopped Diapason	8	61
6.	Quintadema	8	61
7.	Æoline	8	61
8.	Octave	4	61
9.	Flauto Traverso	4	61
10.	Violina	4	61
11.	Nazard	2⅔	61
12.	Flautino	2	61
13.	Mixture	5 Ranks	305
14.	Dolce Cornet	6 Ranks	366
15.	Contra Fagotto	16	61
16.	Cornopean	8	61
17.	Oboe	8	61
18.	Vox Humana	8	61
19.	Clarion	4	61

THE CHOIR ORGAN HAS 17 COMPLETE REGISTERS, 1281 PIPES.

		Feet.	Pipes.
1.	Lieblich Gedact	16	61
2.	English Open Diapason	8	61
3.	Geigen Principal	8	61
4.	Viola	8	61
5.	Rohr Flöte	8	61
6.	Melodia	8	61
7.	Dulciana	8	61
8.	Octave	4	61
9.	Fugara	4	61
10.	Violin	4	61
11.	Flute Octaviante	4	61
12.	Quintflöte	2⅔	61
13.	Piccolo	2	61
14.	Cornet	5 Ranks	305
15.	Cor Anglais	16	61
16.	Clarinet	8	61
17.	Vox Angelica	8	61

THE SOLO ORGAN HAS 7 REGISTERS, 366 PIPES, AND 32 BELLS.

		Feet.	Pipes.
1.	Stentorphon	8	61
2.	Keraulophon	8	61
3.	Philomela	8	61
4.	Hohlpfeiffe	4	61
5.	Piccolo Harmonique	2	61
6.	Tuba Mirabilis	8	61
7.	Carillons,	4-foot tone, 32 notes.	

THE PEDAL ORGAN HAS 16 COMPLETE REGISTERS, 600 PIPES.

		Feet.	Pipes.
1.	Open Diapason	32	30
2.	Open Diapason	16	30
3.	Violone	16	30
4.	Dulciana	16	30
5.	Bourdon	16	30
6.	Quint	10⅔	30
7.	Bell Gamba	8	30
8.	Octave	8	30
9.	Violoncello	8	30
10.	Flöte	8	30
11.	Super Octave	4	30
12.	Cornet	5 Ranks	150
13.	Contra Bombard	32	30
14.	Trombone	16	30
15.	Posanne	8	30
16.	Clarion	4	30

THERE ARE 15 MECHANICAL REGISTERS.

1. Great Organ Separation.
2. Swell to Great Coupler.
3. Solo to Great Coupler.
4. Choir to Great Coupler, unison.
5. Choir to Great Coupler, sub-octave.
6. Pedàle Combination, separation.
7. Swell to Choir Coupler.
8. Great to Pedale Coupler.
9. Swell to Pedale Coupler.
10. Choir to Pedale Coupler.
11. Solo to Pedale Coupler.
12. Octave Coupler Solo.
13. Swell Tremolo. Also operated by pedal.
14. Choir Tremolo. Also operated by pedal.
15. Bellows Signal.

THERE ARE 14 PEDAL MOVEMENTS.

1. Grand Crescendo Pedal.
2. Full Organ Pedal.
3. Forte Combination Great
4. Mezzo Combination Great.
5. Piano Combination Great.
6. Forte Combination Swell.
7. Mezzo Combination Swell.
8. Piano Combination Swell.
9. Forte Combination Choir.
10. Piano Combination Choir.
11. Reversible Pedal.
12. Swell Tremolo.
13. Choir Tremolo.
14. Balance Swell Pedal.

SUMMARY

Great Organ	22	Registers,	2,282	Pipes.	
Swell Organ	19	"	1,703	"	
Choir Organ	17	"	1,281	"	
Solo Organ	7	"	366	"	32 Bells.
Pedale	16	"	600	"	
Mechanical Registers	15	"			
	96	Registers,	6,237	Pipes,	32 Bells, 14 Pedal Movements.

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THE END.

FEB 14 1918

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